

the KUROSAKI corpse delivery service

# 黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

STAFF A



Psychic

[エンバミング]: 死体修復

STAFF B



Dowsing

[チャネリング]: 宇宙人と交信

STAFF C



Hacking

[マペット]: 宇宙人が憑依

YOUR BODY IS THEIR BUSINESS!



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story  
**EIJI OTSUKA**

art  
**HOUSUI YAMAZAKI**

original cover design  
**BUNPEI YORIFUJI**

translation  
**TOSHIFUMI YOSHIDA**

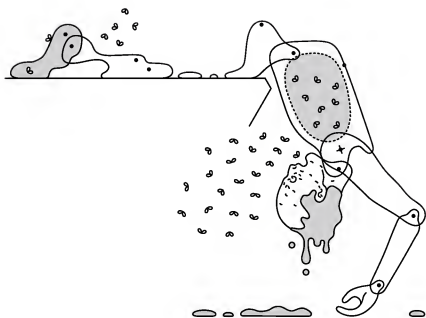
editor and english adaptation  
**CARL GUSTAV HORN**

lettering and touch-up  
**IHL**



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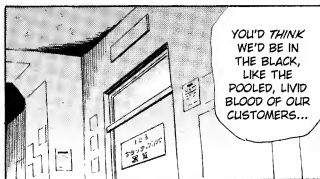
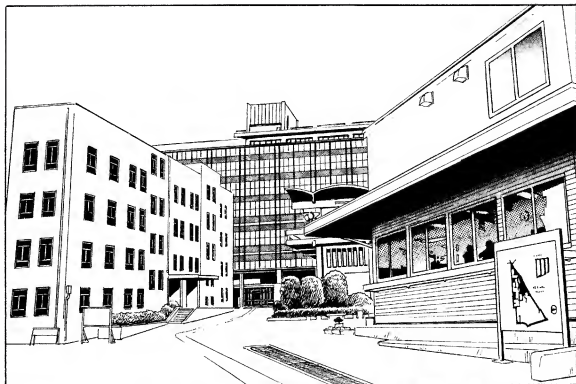


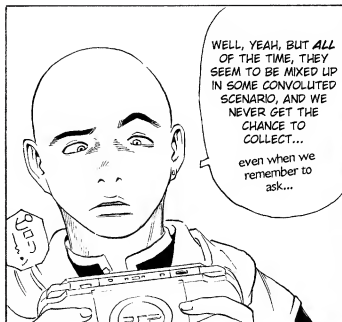






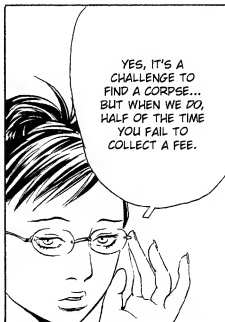
1st delivery  
君への手紙  
a letter for you



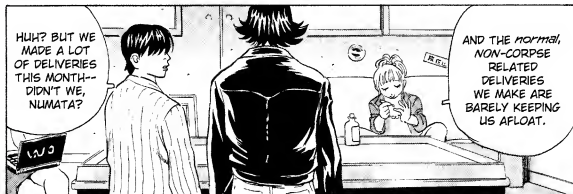


WELL, YEAH, BUT **ALL** OF THE TIME, THEY SEEM TO BE MIXED UP IN SOME CONVOLUTED SCENARIO, AND WE NEVER GET THE CHANCE TO COLLECT...

even when we remember to ask...

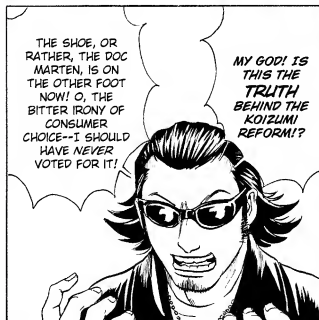


YES, IT'S A CHALLENGE TO FIND A CORPSE... BUT WHEN WE DO, HALF OF THE TIME YOU FAIL TO COLLECT A FEE.



HUH? BUT WE MADE A LOT OF DELIVERIES THIS MONTH-- DIDN'T WE, NUMATA?

AND THE *normal*, *non-corpse* RELATED DELIVERIES WE MAKE ARE BARELY KEEPING US AFLOAT.



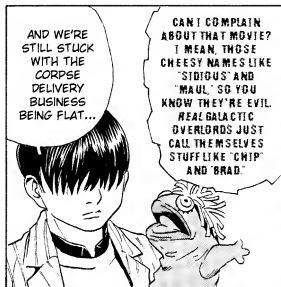
THE SHOE, OR RATHER, THE DOC MARTEN, IS ON THE OTHER FOOT NOW! O, THE BITTER IRONY OF CONSUMER CHOICE--I SHOULD HAVE NEVER VOTED FOR IT!

MY GOD! IS THIS THE **TRUTH** BEHIND THE KOIZUMI REFORM!?



EVER SINCE KOIZUMI ANNOUNCED HE WOULD PRIVATIZE THE POST OFFICE, THERE'S BEEN A PRICE WAR IN THE PACKAGE DELIVERY BUSINESS. WE CAN'T CHARGE HALF OF WHAT WE USED TO.

THE GOING RATES HAVE DROPPED QUITE A BIT.



AND WE'RE  
STILL STUCK  
WITH THE  
CORPSE  
DELIVERY  
BUSINESS  
BEING FLAT...

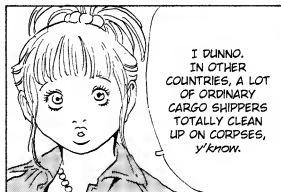
CAN'T COMPLAIN  
ABOUT THAT MOVIE?  
I MEAN, THOSE  
CHEESY NAMES LIKE  
"SIDIOUS" AND  
"MAUL," SO YOU  
KNOW THEY'RE EVIL.  
REAL GALACTIC  
OVERLORDS JUST  
CALL THEMSELVES  
STUFF LIKE "CHIP"  
AND "BRAD."



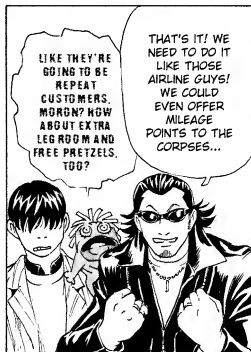
YEAH! 'CUZ I  
WAS WATCHING  
THE WIDE, AND  
KUSANO SAID  
PRIVATIZATION  
WAS, Y'KNOW,  
GOOD AND  
STUFF.

YOU...  
VOTED?

WHAT A RELIEF.  
AT LEAST YOU  
DIDN'T SAY YOU  
WERE TRYING TO  
FIGHT THE  
TRADE  
FEDERATION.

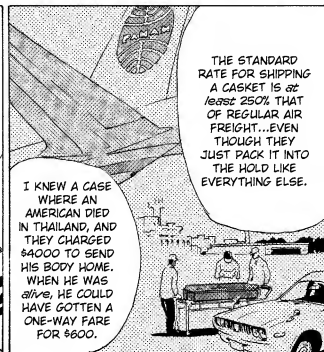


I DUNNO.  
IN OTHER  
COUNTRIES, A LOT  
OF ORDINARY  
CARGO SHIPPERS  
TOTALLY CLEAN  
UP ON CORPSES,  
Y'KNOW.



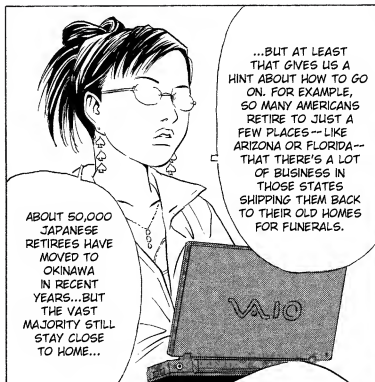
LIKE THEY'RE  
GOING TO BE  
REPEAT  
CUSTOMERS.  
MORDON? HOW  
ABOUT EXTRA  
LEG ROOM AND  
FREE PRETZELS,  
TOO?

THAT'S IT! WE  
NEED TO DO IT  
LIKE THOSE  
AIRLINE GUYS!  
WE COULD  
EVEN OFFER  
MILEAGE  
POINTS TO THE  
CORPSES...



THE STANDARD  
RATE FOR SHIPPING  
A CASKET IS *at*  
least 250% THAT  
OF REGULAR AIR  
FREIGHT...EVEN  
THOUGH THEY  
JUST PACK IT INTO  
THE HOLD LIKE  
EVERYTHING ELSE.

I KNEW A CASE  
WHERE AN  
AMERICAN DIED  
IN THAILAND, AND  
THEY CHARGED  
\$4000 TO SEND  
HIS BODY HOME.  
WHEN HE WAS  
ALIVE, HE COULD  
HAVE GOTTEN A  
ONE-WAY FARE  
FOR \$600.



ABOUT 50,000 JAPANESE RETIREES HAVE MOVED TO OKINAWA IN RECENT YEARS...BUT THE VAST MAJORITY STILL STAY CLOSE TO HOME...

...BUT AT LEAST THAT GIVES US A HINT ABOUT HOW TO GO ON. FOR EXAMPLE, SO MANY AMERICANS RETIRE TO JUST A FEW PLACES -- LIKE ARIZONA OR FLORIDA -- THAT THERE'S A LOT OF BUSINESS IN THOSE STATES SHIPPING THEM BACK TO THEIR OLD HOMES FOR FUNERALS.



ANYWAY, IT'S LIKE YOU SAID WHEN WE GOT STARTED-- IN AMERICA, THEY HAVE MORE BODIES TO BEGIN WITH.



YEAH HKKK, WHERE ELSE CAN WE GO TO SEE SOME HKKK DEAD PEOPLE?

I give!  
I give!



BUT WHERE ELSE DO CORPSES GATHER AROUND HERE...?

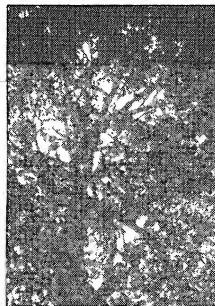
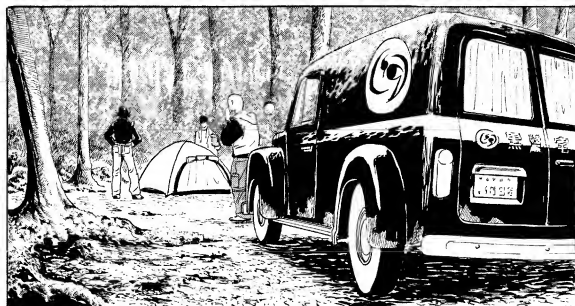
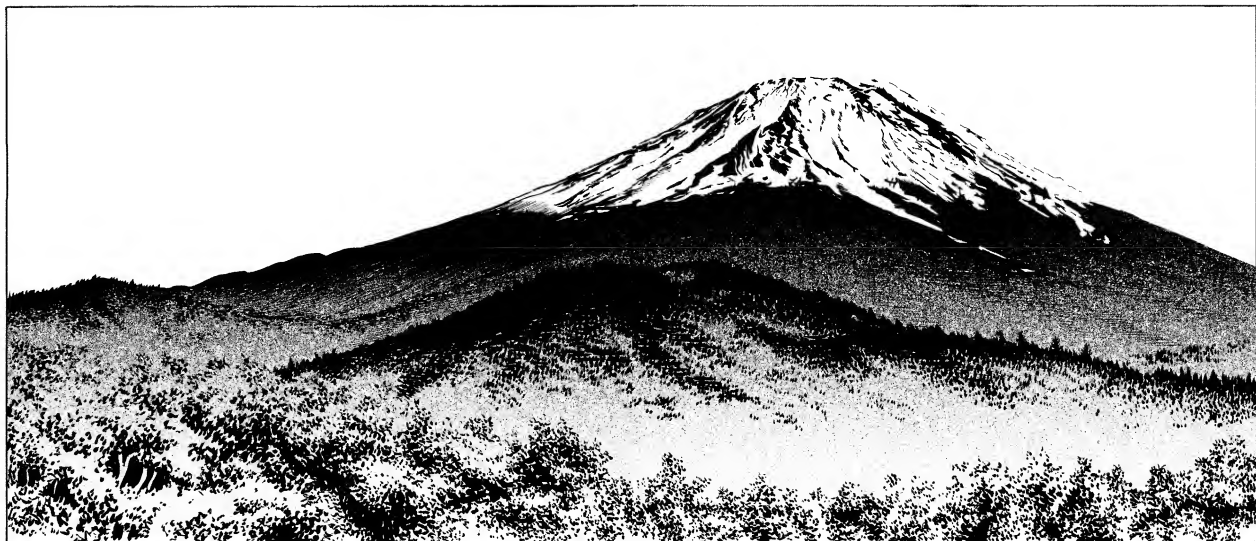


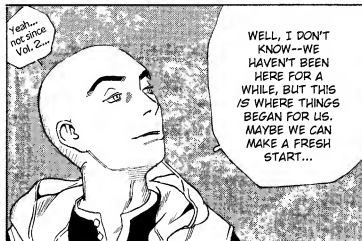
YEAH. AND ALL THE ASSISTED CARE FACILITIES ARE *already* LOCKED INTO DEALS WITH THE FUNERAL HOMES...



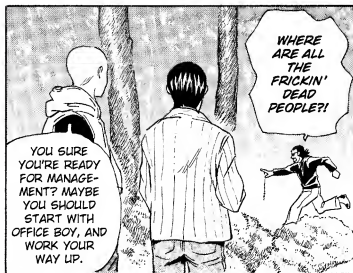
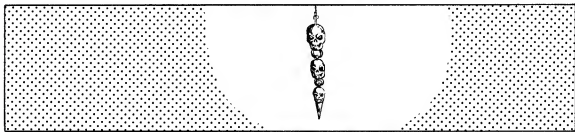
...WE'VE GOT TO GET BACK TO OUR **ROOTS!**

WAIT...





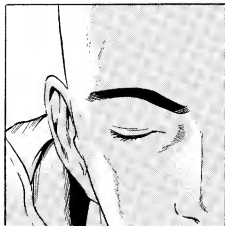












...IF YOU SO  
DESIRE IT, WE'LL  
TAKE YOU TO  
WHEREVER YOU  
WANT...FOR, *ah*,  
A REASONABLE  
PRICE...



CAN YOU HEAR  
ME...? WE  
SPECIALIZE IN  
THE DELIVERY OF  
CORPSES...



IM...  
FI...NALLY...  
FR...EE...

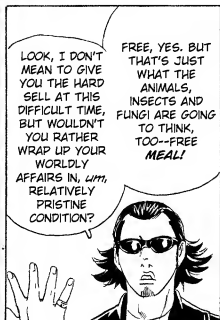
S...SO...  
IM...  
D...EAD...  
AL...  
READY...?



B...UT...I'VE...  
ALREA...DY...  
HI...RED...  
ANO...THER...  
FIR...M.

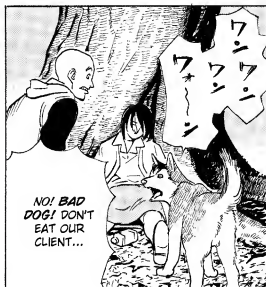
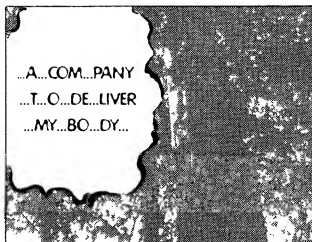


Y-YES...

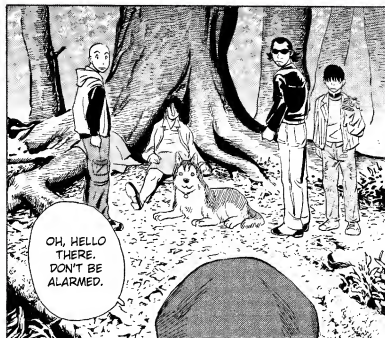


LOOK, I DON'T  
MEAN TO GIVE  
YOU THE HARD  
SELL AT THIS  
DIFFICULT TIME,  
BUT WOULDN'T  
YOU RATHER  
WRAP UP YOUR  
WORLDLY  
AFFAIRS IN, *um*,  
RELATIVELY  
PRISTINE  
CONDITION?

FREE, YES. BUT  
THAT'S JUST  
WHAT THE  
ANIMALS,  
INSECTS AND  
FUNGI ARE GOING  
TO THINK,  
TOO--FREE  
MEAL!







OH, HELLO  
THERE.  
DON'T BE  
ALARMED.

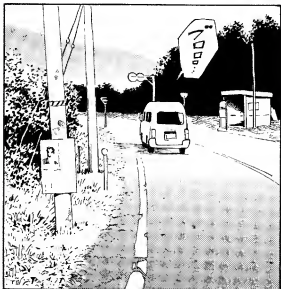
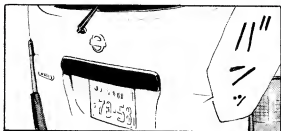
***JUNICHIRO!  
STAY! SIT!***



LO  
7  
7

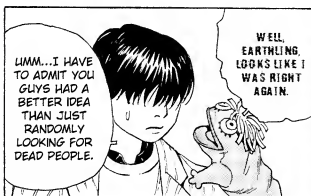


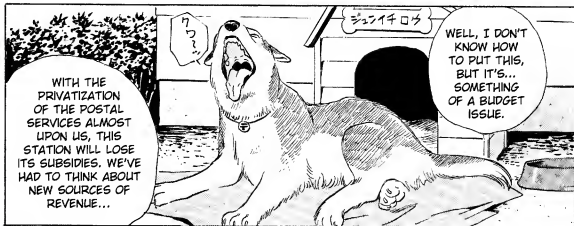
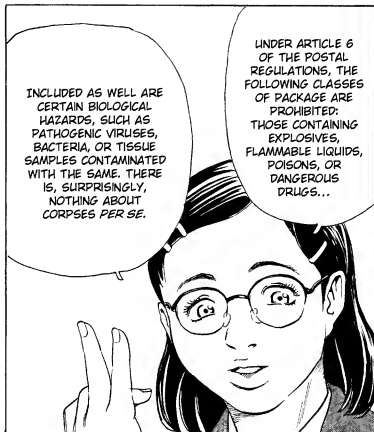
I'M JUST  
WITH THE  
POST OFFICE.  
I'VE COME TO  
PICK UP A  
PARCEL FOR  
OUR YULUPACK  
SERVICE...?









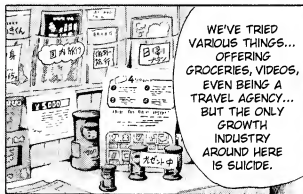




WE'RE AN UNDER-POPULATED COMMUNITY, AND MOST OF THE PEOPLE HERE NOW ARE ELDERLY, LIVING ON BACKCOUNTRY ROADS. THEY RELY ON US TO MAKE THE ROUNDS.



RURAL POST OFFICES LIKE THIS WOULDN'T BE SUSTAINABLE WITHOUT GOVERNMENT SUPPORT. MY FAMILY HAS RUN THE AOKIGAHARA STATION SINCE MY GREAT-GRANDFATHER, YOU SEE.



WE'VE TRIED VARIOUS THINGS... OFFERING GROCERIES, VIDEOS, EVEN BEING A TRAVEL AGENCY... BUT THE ONLY GROWTH INDUSTRY AROUND HERE IS SUICIDE.



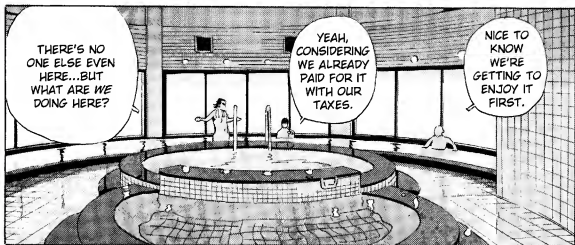
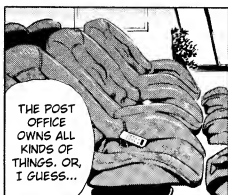
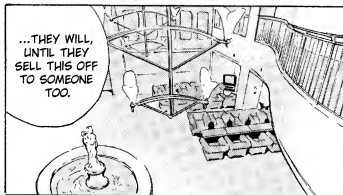
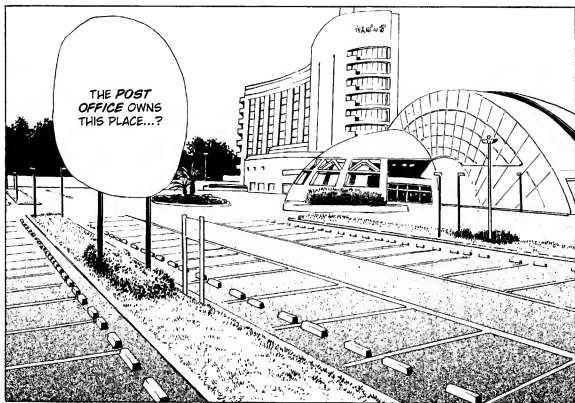
IT'S A FREE TICKET...FOR THE SEA OF TREES HOT SPRINGS.



YEAH...MY LOCAL POST OFFICE DOESN'T CARRY RUTABAGAS.

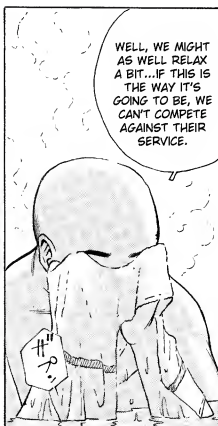


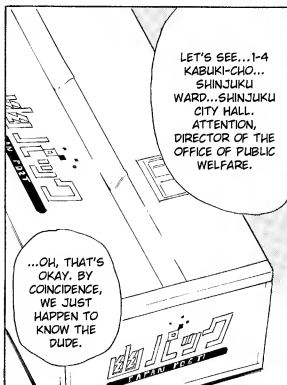
LISTEN, SIR... AS A WAY OF SAYING THANKS, WHY DON'T YOU TAKE SOME OF THESE?



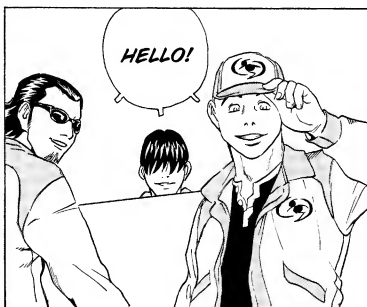
YEAH,  
CONSIDERING  
WE ALREADY  
PAID FOR IT  
WITH OUR  
TAXES.

NICE TO  
KNOW  
WE'RE  
GETTING TO  
ENJOY IT  
FIRST.

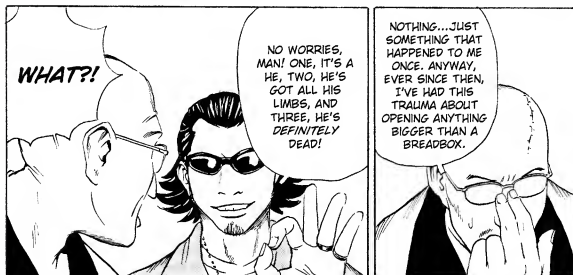
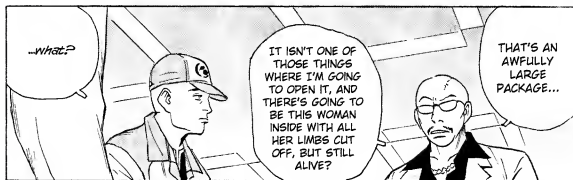














IN HERE?!  
TAKE IT  
SOMEWHERE  
MORE  
APPROPRIATE!

WOULD  
YOU LIKE TO  
CONFIRM THE  
CONTENTS,  
SIR?

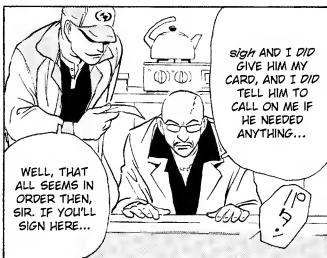


OH...YEAH. I  
REMEMBER  
HIM--I USED TO  
GO AND CHECK  
UP ON HIM  
THERE.

THE SHIPPING  
LABEL SAYS THE  
SENDER IS...  
NOBUO TAKAGI...  
AND HIS ADDRESS  
IS...SHINJUKU  
CENTRAL PARK...?

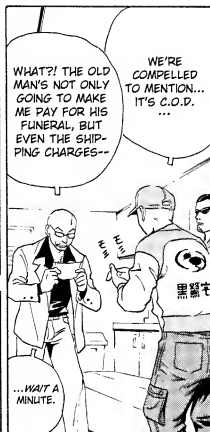


YOU KNOW, I  
LIKED YOU BOYS  
BETTER WHEN  
YOU WERE  
DRAGGING  
THESE  
THROUGH TOWN  
IN DUFFLE  
BAGS--



SIGH AND I DID  
GIVE HIM MY  
CARD, AND I DID  
TELL HIM TO  
CALL ON ME IF  
HE NEEDED  
ANYTHING...

WELL, THAT  
ALL SEEMS IN  
ORDER THEN,  
SIR. IF YOU'LL  
SIGN HERE...





FORTUNATELY,  
WE HAVE  
JUNICHIRO TO  
FIND THEIR  
BODIES...

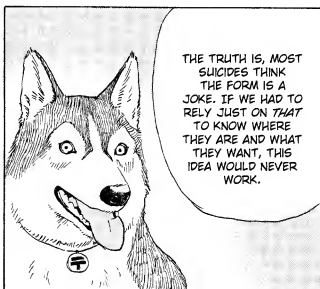


I GUESS SO. I  
DON'T LIKE TO  
LIE...BUT IT'S  
NOT LIKE  
THEY'D BELIEVE  
THE TRUTH.

DID THEY  
BELIEVE  
IT?

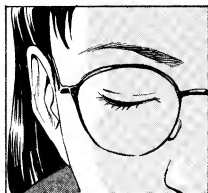
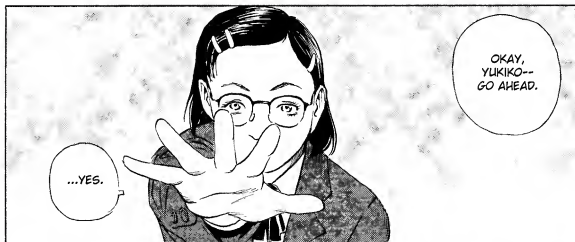


WE WERE  
FORTUNATE HE  
HAD THAT SOCIAL  
WORKER'S CARD  
ON HIM.

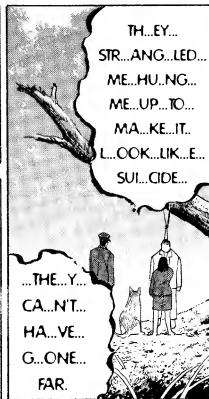
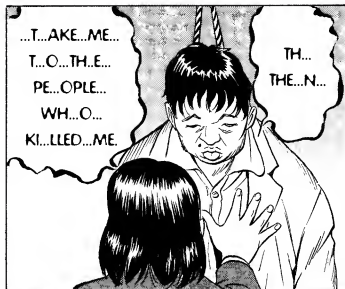


THE TRUTH IS, MOST  
SUICIDES THINK  
THE FORM IS A  
JOKE. IF WE HAD TO  
RELY JUST ON THAT  
TO KNOW WHERE  
THEY ARE AND WHAT  
THEY WANT, THIS  
IDEA WOULD NEVER  
WORK.



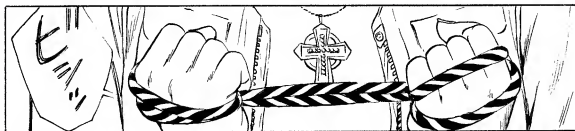


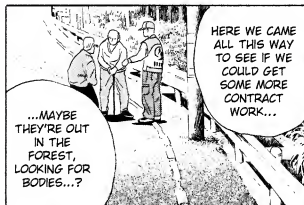
















I DON'T THINK  
IT'S SUICIDE.  
TAKE A LOOK AT  
THE SCRATCHES  
ON HIS NECK.

BEEN HERE  
A WHILE...  
THE BODY'S  
ALREADY  
STARTED  
TO GO.

BUT WHY  
WOULD HE  
COMMIT  
SUICIDE?



KARATSU...

...GOT IT.



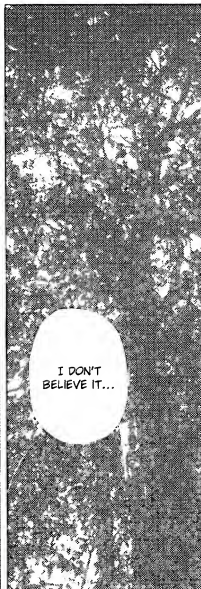
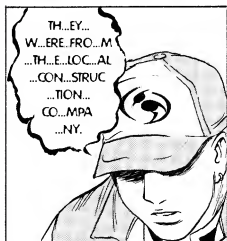
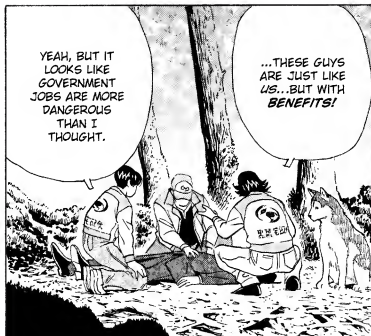
...HE TRIED  
TO GET THE  
ROPE OFF.



NO POINT  
IN SPECU-  
LATING, IS  
THERE?



JUNTARO...WHY  
WERE YOU  
MURDERED...?

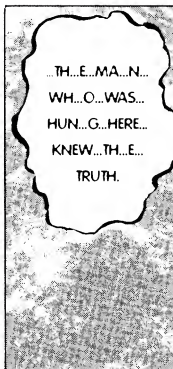




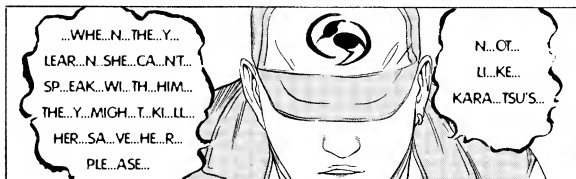
IT...  
WO...N'T...  
WO...RK.

SO THAT'S WHY  
THEY TOOK THE  
GIRL...THEY  
WANT TO MAKE  
THE BODY TALK.

WHY'S THAT?  
DOESN'T SHE  
HAVE POWERS  
LIKE KARATSU?



...TH...E...MA...N...  
WH...O...WAS...  
HUN...G...HERE...  
KNEW...TH...E...  
TRUTH.



...WHE...N...THE...Y...  
LEAR...N...SHE...CA...NT...  
SP...EAK...WI...TH...HIM...  
THE...Y...MIGH...T...KI...LL...  
HER...SA...VE...HE...R...  
PLE...ASE...

N...OT...  
LI...KE...  
KARA...TSU'S...



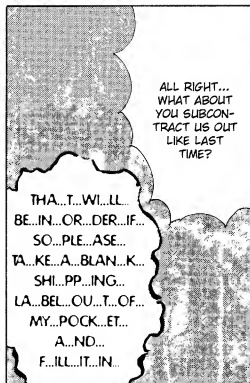
WELL, THEN...LEAVE  
IT TO YOUR FRIENDS  
IN THE PRIVATE  
SECTOR...THE  
**KUROSAGI**  
**CORPSE DELIVERY**  
**SERVICE!**



Y...YES...  
OF...  
COUR...SE.

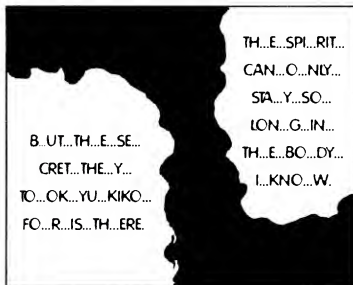
DO...DO  
YOU KNOW  
WHERE  
THEY ARE?





ALL RIGHT...  
WHAT ABOUT  
YOU SUBCON-  
TRACT US OUT  
LIKE LAST  
TIME?

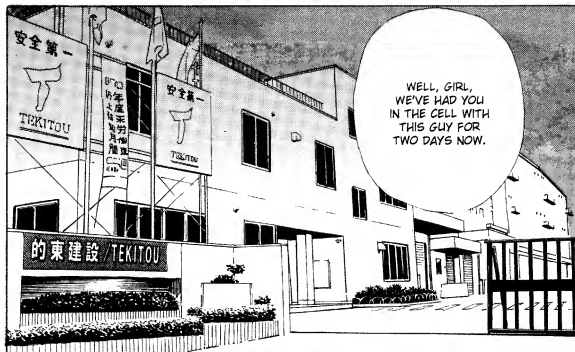
THA...T...WILL  
BE...IN...OR...DER...IF...  
SO...PLE...ASE...  
TA...KE...A...BLAN...K...  
SHI...PP...ING...  
LA...BEL...OU...T...OF...  
MY...POCK...ET...  
A...ND...  
F...ILL...IT...IN...



B...UT...TH...E...SE...  
CRET...THE...Y...  
TO...OK...YU...KIKO...  
FO...R...IS...TH...ERE.

TH...E...SPI...RIT...  
CAN...O...NLY...  
STA...Y...SO...  
LON...G...IN...  
TH...E...BO...DY...  
I...KNO...W.









...YOU NEED  
TO GET CLOSE  
TO LISTEN?  
HERE!



DON'T GIVE ME  
THAT SHIT! I  
SAW YOU  
DOING IT IN THE  
FOREST!

MAKE HIM  
TALK! WE  
WANNA KNOW  
WHERE THE  
TAPE IS!

AAAAA!



I...I TOLD  
YOU...I  
CAN'T.



NOW THIS  
TAPE MY  
FRIEND REFERS  
TO WAS MADE  
BY THE  
FELLOW WITH  
THE ODOR  
USED TO BE  
AN ASSOCIATE  
OF OURS.

LET UP ON HER FOR  
A MOMENT, GORO.  
WE DON'T LIKE THE  
ROUGH STUFF,  
GIRLIE, WE REALLY  
DON'T. SMOOTH  
BUSINESS, THAT'S  
WHAT WE LIKE.

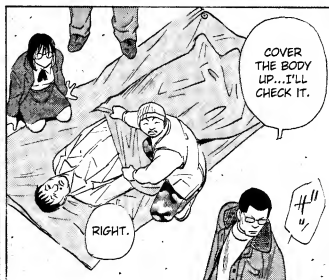
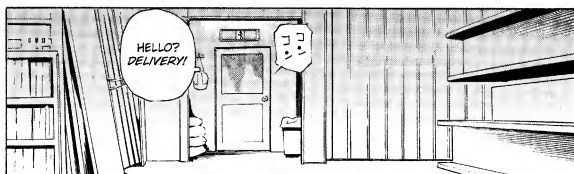
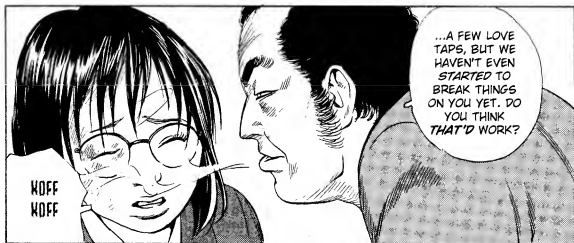


SHOULD  
HAVE BEATEN  
IT OUT OF  
HIM FIRST.

...OH,  
MAYBE  
THAT'S  
IT.



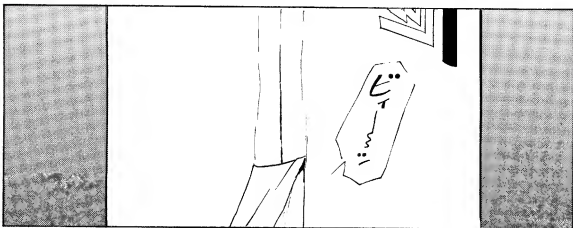
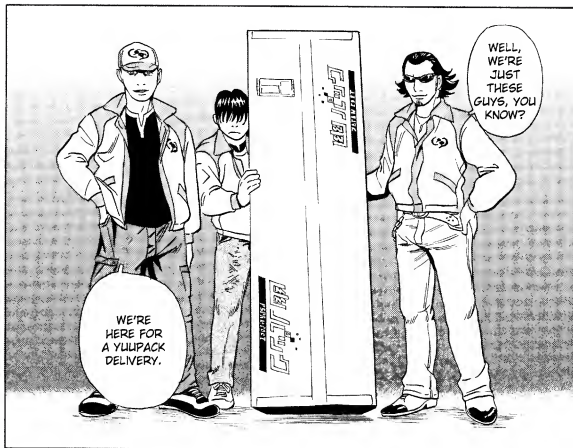
IT...AAAA...CONTAINS A  
CONVERSATION WE  
HAD WITH A CERTAIN  
LOCAL POLITICIAN  
ABOUT THE BID ON  
THE HOT SPRINGS. HE  
WANTED TO BLACK-  
MAIL US WITH IT...I  
DUNNO, I GUESS WE  
GOT A LITTLE MAD.  
DIDN'T MEAN TO KILL  
HIM THEN.

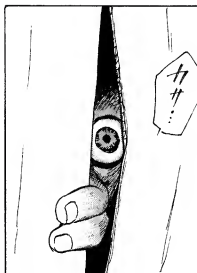


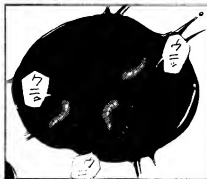


...WHO THE  
HELL ARE  
YOU?!











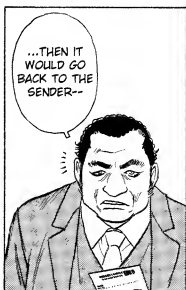
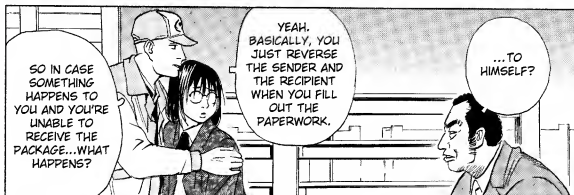
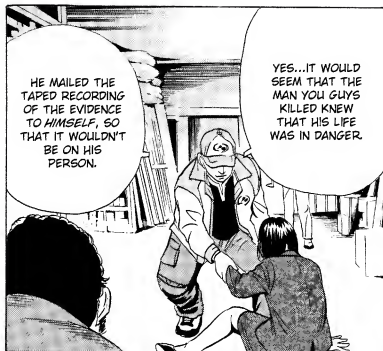












THE NEWS CREW SHOULD BE ON THEIR WAY...

郵便物お預かりのお知らせ  
(Undeliverable Item Notice)

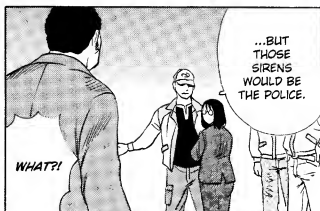
郵便局  
POST OFFICE

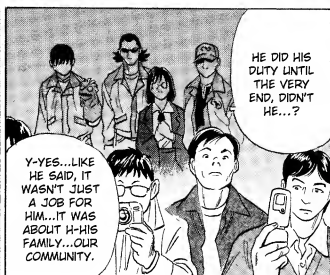
受取人様  
(Addressee) MR. NASHIMOTO

差出人様  
(Sender) TV KADOWAKA - NEWS DIVISION

配達日時 月 日 時 分頃  
日まで

配達担当者  
KOIZUMI







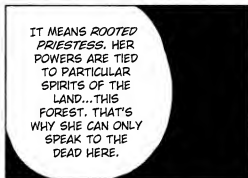


TH-THANKS...  
BUT I  
COULDN'T  
HELP YOU  
GUYS THERE.



WHY DON'T  
YOU COME  
TO TOKYO  
AND JOIN  
US?

YEAH YOU  
GOT THAT  
MEGANEKKO  
THING GOING  
ON.



IT MEANS ROOTED  
PRIESTESS. HER  
POWERS ARE TIED  
TO PARTICULAR  
SPIRITS OF THE  
LAND...THIS  
FOREST. THAT'S  
WHY SHE CAN ONLY  
SPEAK TO THE  
DEAD HERE.



SAY  
WHAT?

YOU'RE A  
NETSUKI  
MIKO,  
AREN'T  
YOU?

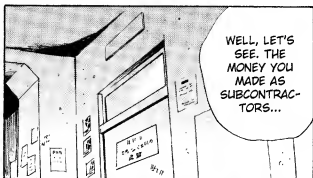
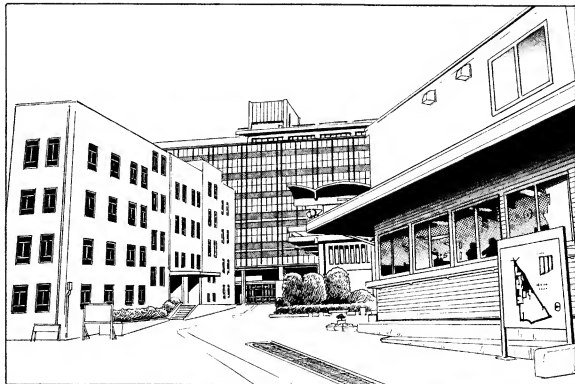


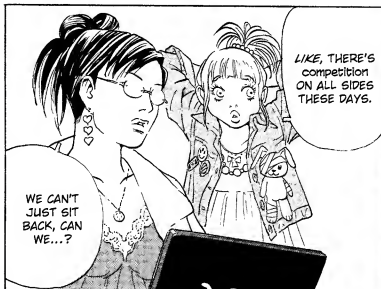
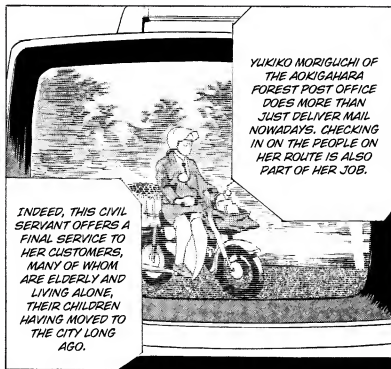
...MY SENSE  
IS THAT'S  
FOR THE  
BEST.

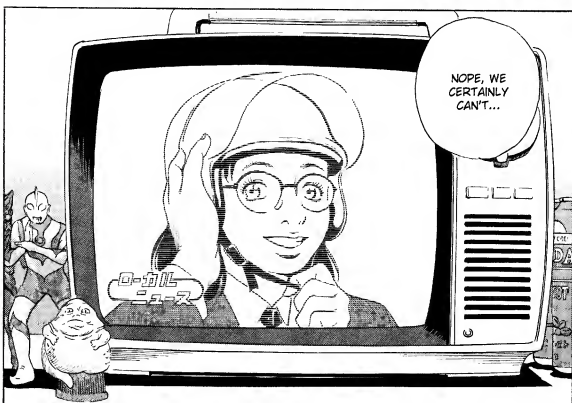
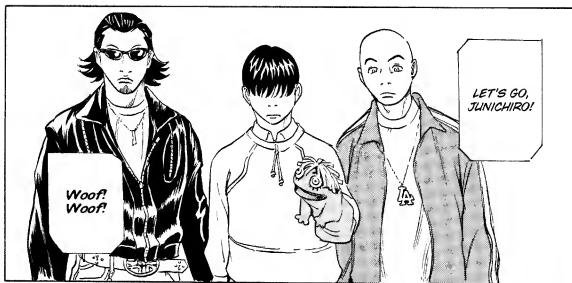


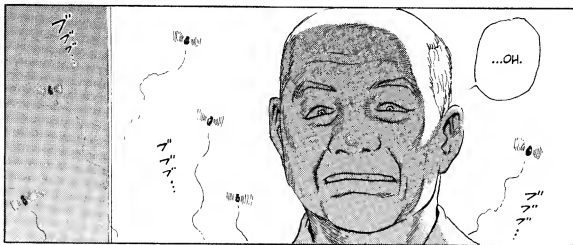
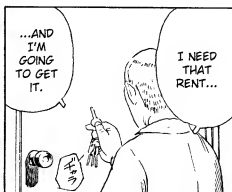
YES...AND I  
CAN'T ALLOW  
THE POST  
OFFICE  
STATION  
TO CLOSE.  
  
I'M GOING  
TO CARRY  
ON HIS...  
JUNTARO'S  
WILL.











2<sup>nd</sup> delivery

if you're with me

君がいるなら

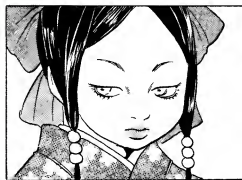


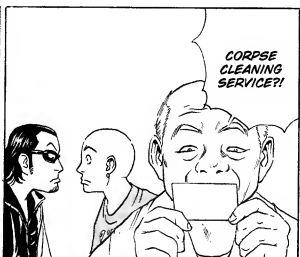
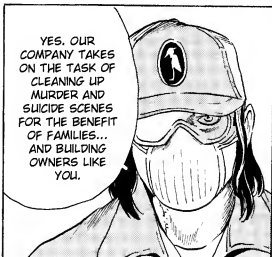


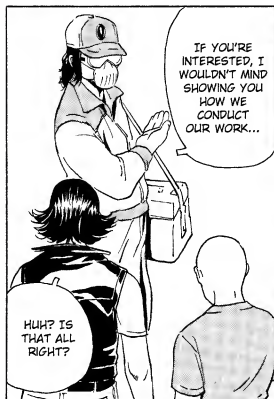
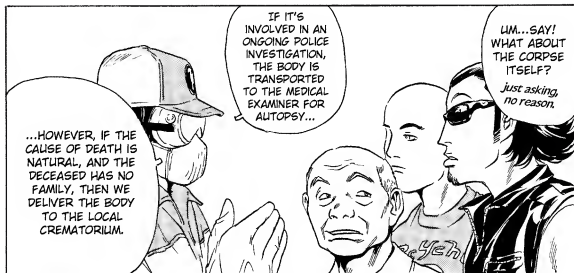


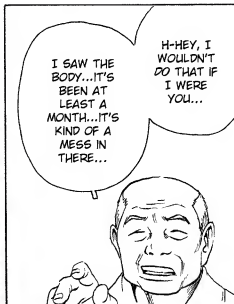
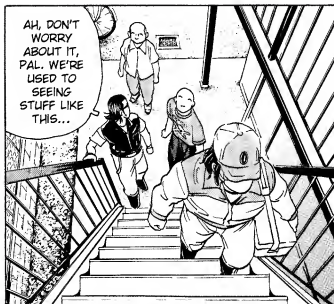


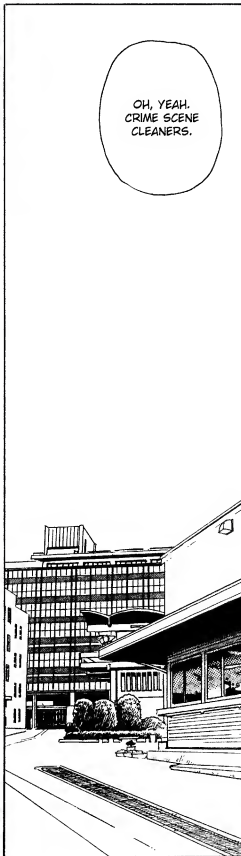


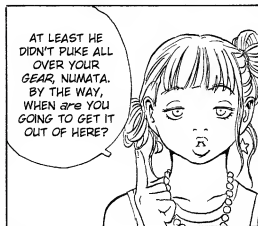
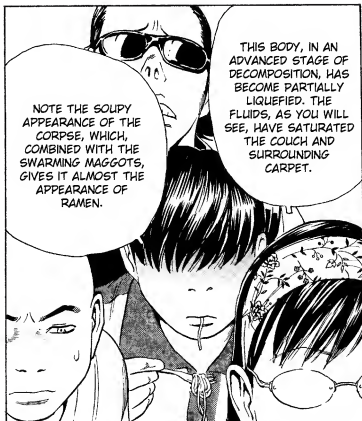


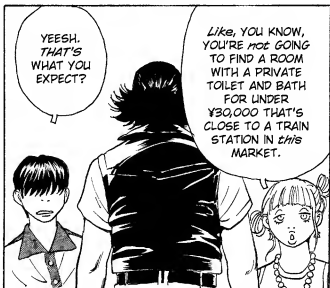
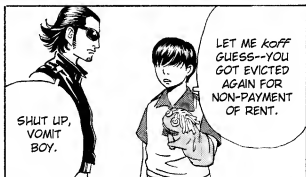
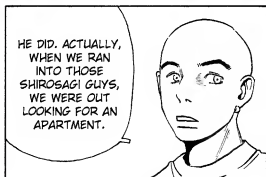
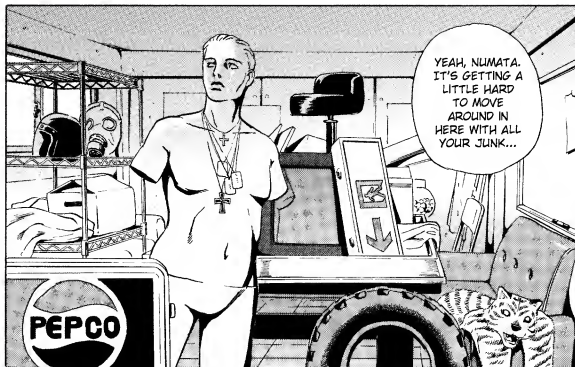




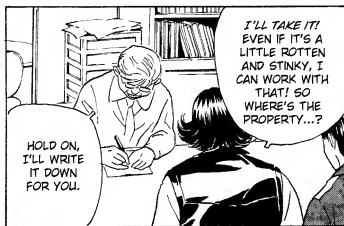


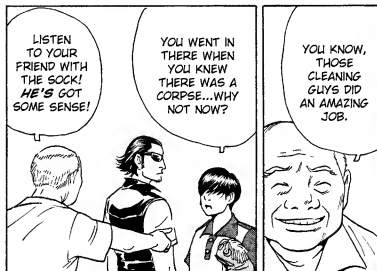
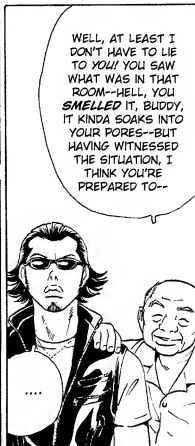


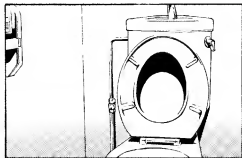
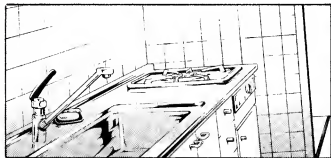
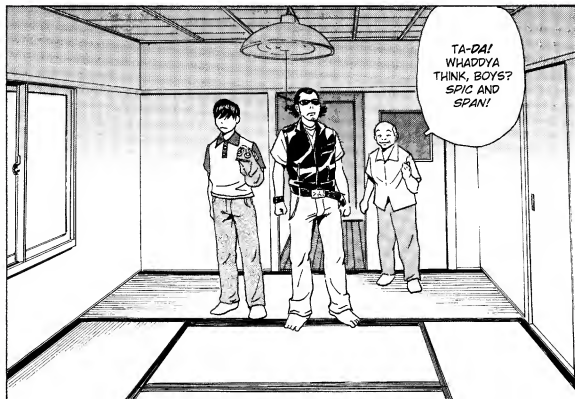






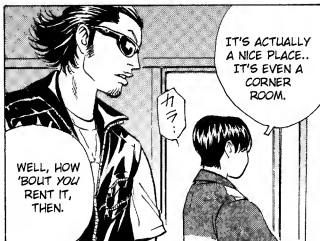








N-N-N-NO  
THANKS,  
NUMATA. I  
WOULDN'T WANT  
TO LIVE IN A  
PLACE WHERE  
SOMEBODY  
DIED--



IT'S ACTUALLY  
A NICE PLACE..  
IT'S EVEN A  
CORNER  
ROOM.

WELL, HOW  
'BOUT YOU  
RENT IT,  
THEN.



OKAY,  
¥18,000.

EVEN IF IT'S A  
NICE PLACE?  
EVEN IF IT'S  
A CORNER  
ROOM?!

Owddb...  
dad  
hurdz.



DONE.

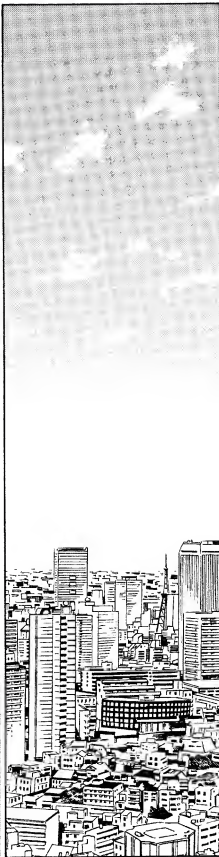
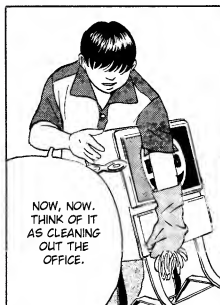
DONE.

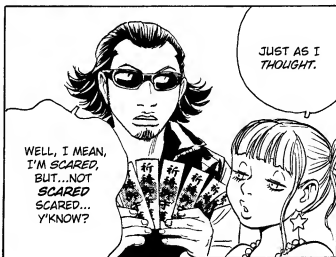
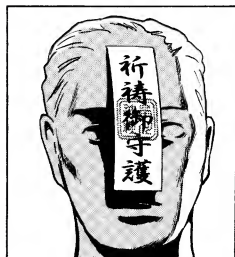
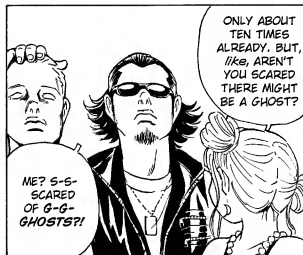
ARE YOU  
SERIOUS?!

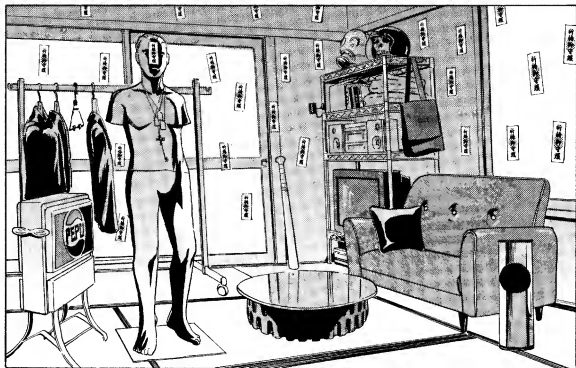


¥15,000.

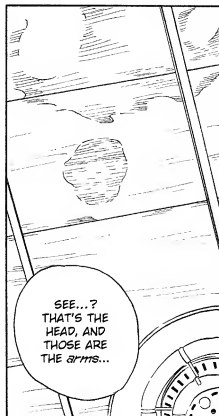
¥14000!



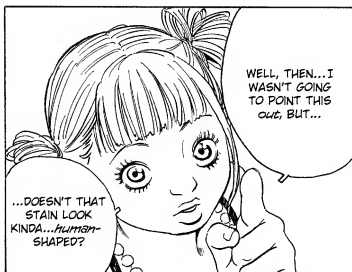








SEE...?  
THAT'S THE  
HEAD, AND  
THOSE ARE  
THE ARMS...



...DOESN'T THAT  
STAIN LOOK  
KINDA...*MUMM*-  
SHAPED?

WELL, THEN...I  
WASN'T GOING  
TO POINT THIS  
OUT, BUT...



HUH?



IN THE IMMORTAL  
WORDS OF THE  
AMITYVILLE HORROR:  
**GET. OUT.**

MAYBE YOU  
SHOULD GIVE  
IT A PET  
NAME? CALL  
IT TENKO-  
CHAN OF THE  
CEILING.

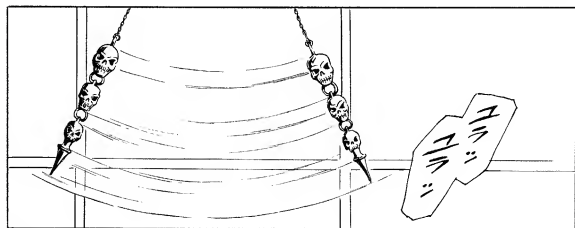
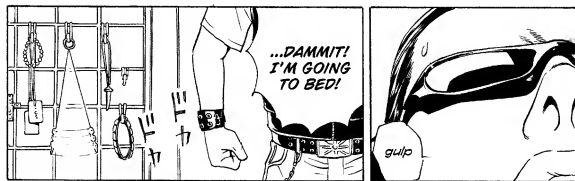
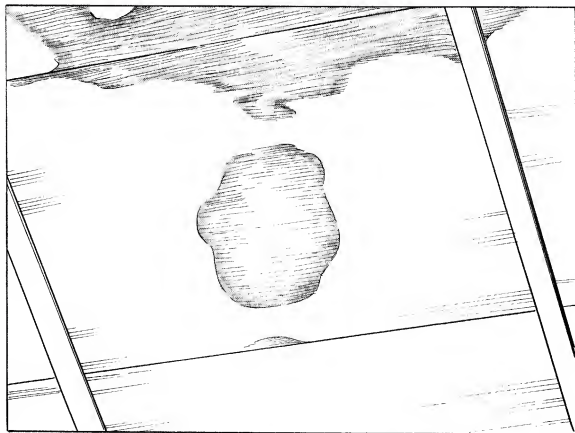


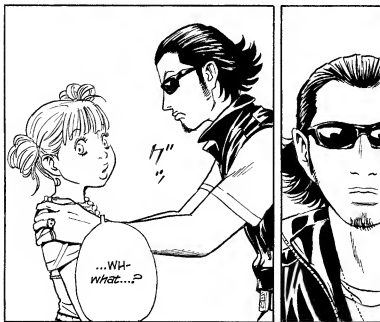
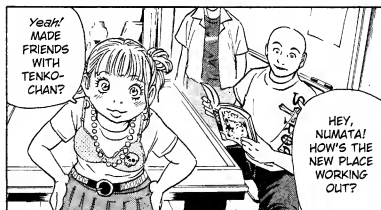
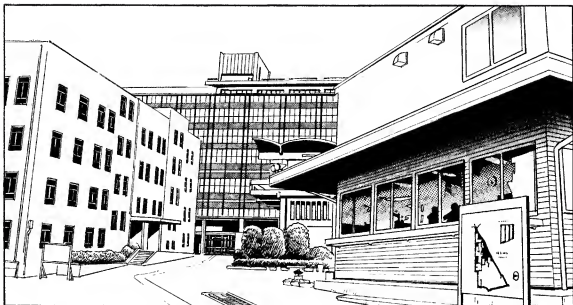
BUT,  
MAN...  
WHAT IS  
THAT...?

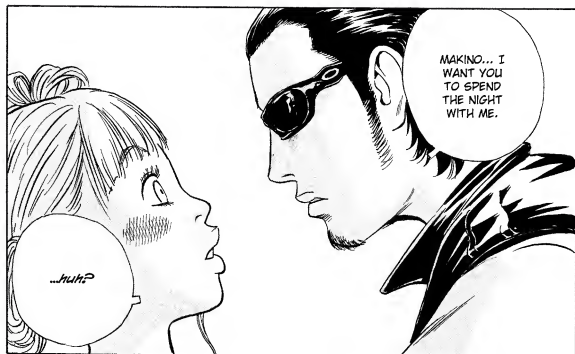


sigh

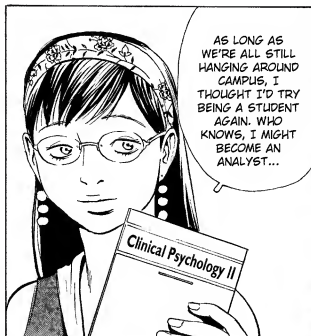




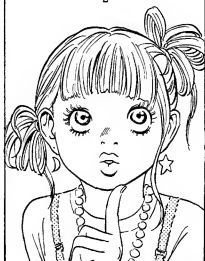
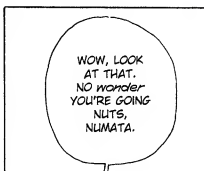
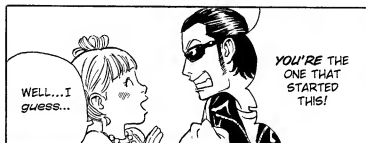
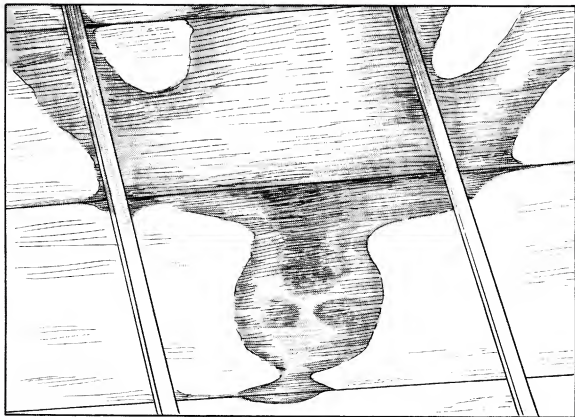


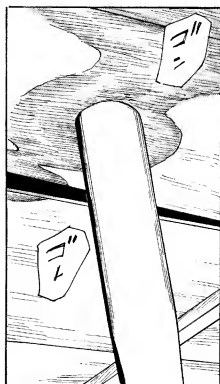
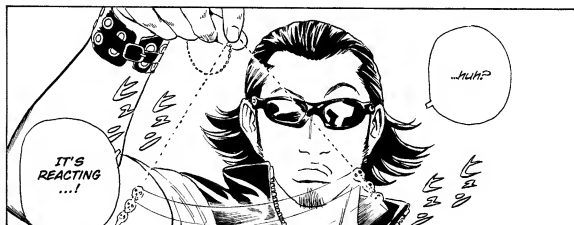
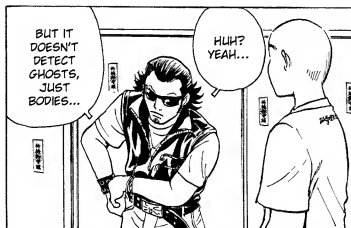


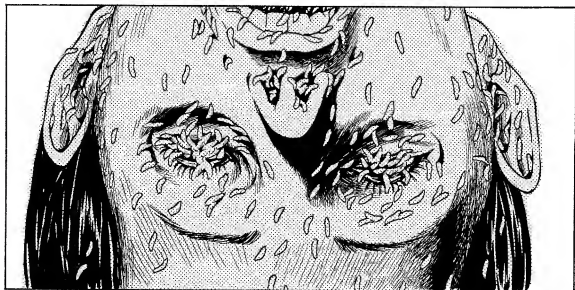


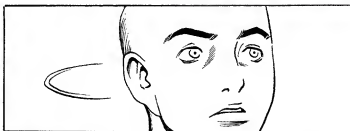


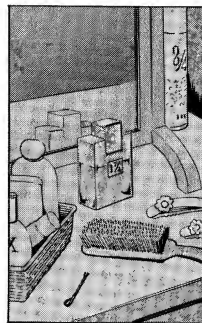










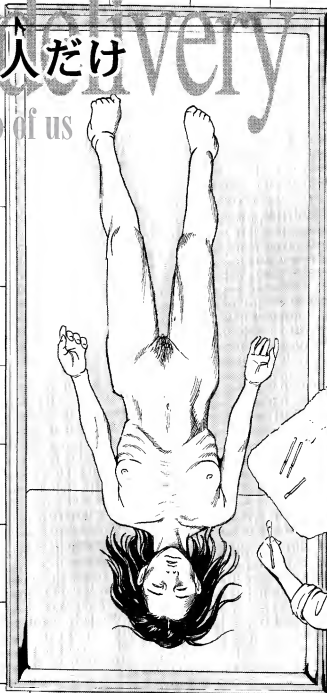


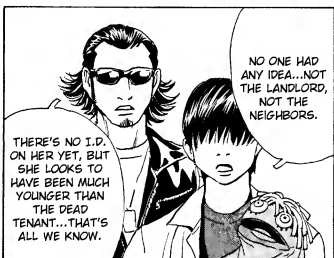


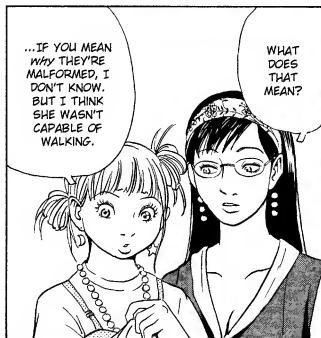
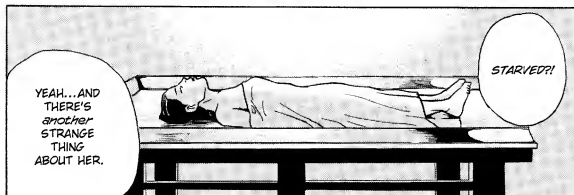
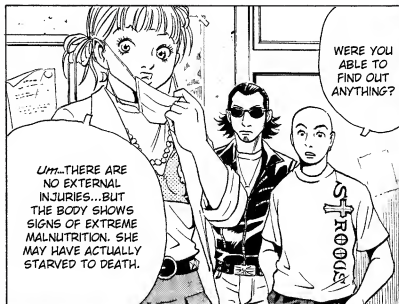


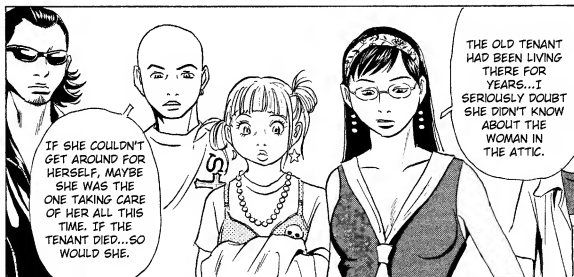
# 3rd delivery

二人だけ  
the two of us









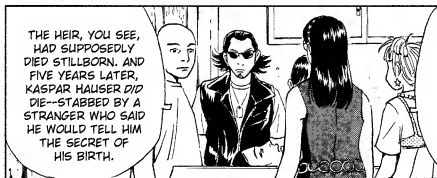


IN 1828, ON THE DAY AFTER PENTECOST, A MYSTERIOUS BOY APPEARED ON THE STREETS OF NUREMBERG, GERMANY, CLUTCHING A NOTE ASKING THAT HE BE TAKEN CARE OF.

HE COULD ONLY WRITE THE NAME **KASPAR HAUSER**. ALTHOUGH THE NOTE SAID HE WAS SIXTEEN, HE COULD HARDLY WALK, SPEAK, OR USE HIS FINGERS. LATER THEY FOUND OUT WHY...HE SAID HE'D BEEN KEPT ALMOST HIS ENTIRE LIFE IN A TINY CELL.

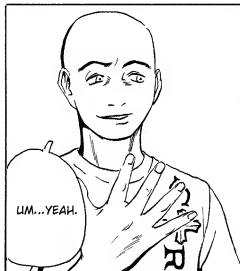


YOU DON'T KNOW? IT'S A FAMOUS STORY, AND A COUPLE OF MOVIES HAVE BEEN MADE ABOUT HIM.

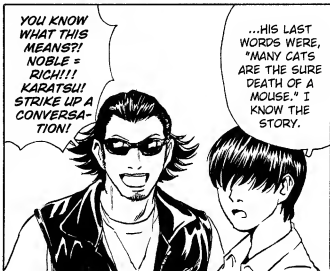


THE HEIR, YOU SEE, HAD SUPPOSEDLY DIED STILLBORN. AND FIVE YEARS LATER, **KASPAR HAUSER** DID DIE--STABBED BY A STRANGER WHO SAID HE WOULD TELL HIM THE SECRET OF HIS BIRTH.

HIS ONLY HUMAN CONTACT WAS WITH A MAN WHO VISITED HIM ONCE IN A WHILE--BUT NEVER SHOWING HIS FACE. THE RUMOR SLOWLY SPREAD THAT "**KASPAR**" WAS THE SECRET HEIR TO THE PRINCE OF BADEN.

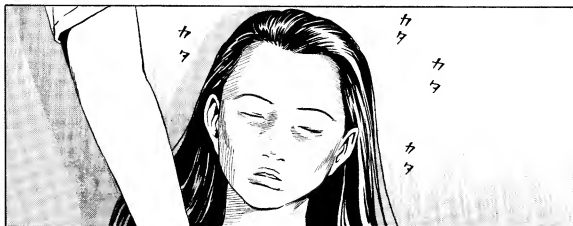


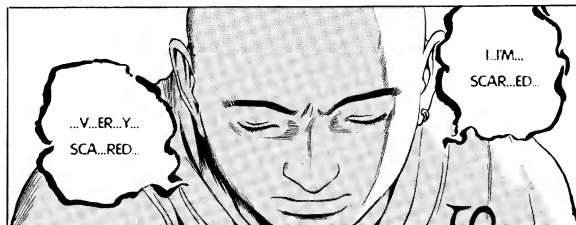
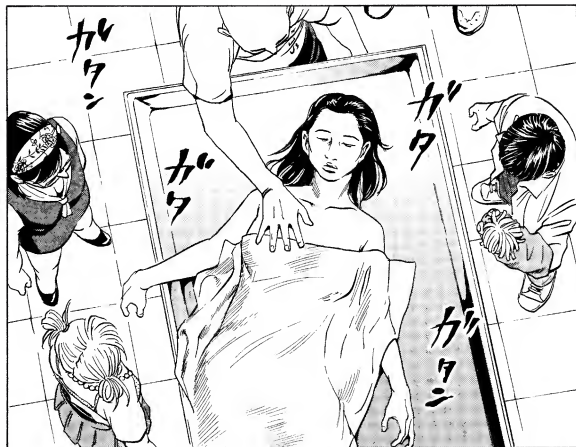
UM...YEAH.



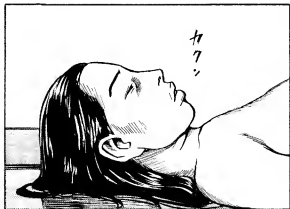
YOU KNOW WHAT THIS MEANS?!  
**NOBLE = RICH!!!  
KARATSU!  
STRIKE UP A CONVERSATION!**

...HIS LAST WORDS WERE, "MANY CATS ARE THE SURE DEATH OF A MOUSE." I KNOW THE STORY.





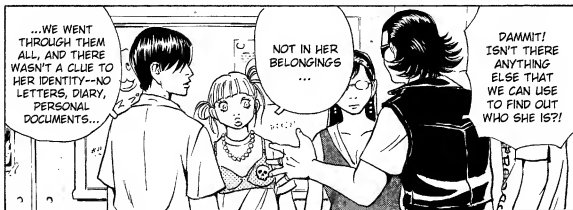




FRIGHTENED  
...OF WHAT?  
SHE'S  
DEAD...



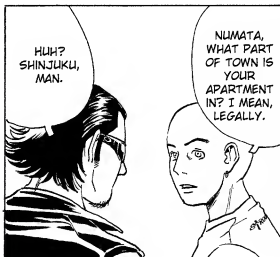
SHE WON'T  
TALK...  
SHE'S TOO  
FRIGHTENED  
TO TALK.



...WE WENT  
THROUGH THEM  
ALL, AND THERE  
WASN'T A CLUE TO  
HER IDENTITY--NO  
LETTERS, DIARY,  
PERSONAL  
DOCUMENTS...

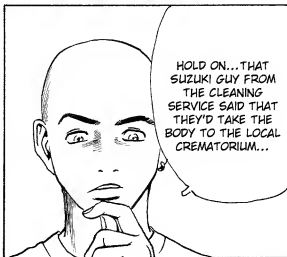
NOT IN HER  
BELONGINGS  
...

DAMMIT!  
ISN'T THERE  
ANYTHING  
ELSE THAT  
WE CAN USE  
TO FIND OUT  
WHO SHE IS?!

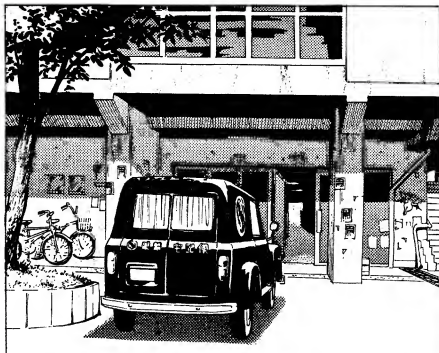


HUH?  
SHINJUKU,  
MAN.

NUMATA,  
WHAT PART OF  
TOWN IS  
YOUR  
APARTMENT  
IN? I MEAN,  
LEGALLY.



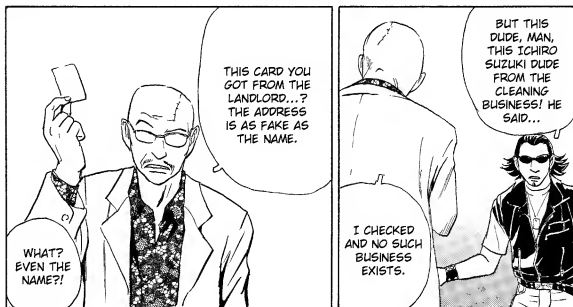
HOLD ON...THAT  
SUZUKI GUY FROM  
THE CLEANING  
SERVICE SAID THAT  
THEY'D TAKE THE  
BODY TO THE LOCAL  
CREMATORIUM...



...SHINJUKU.



SORRY...BUT WE  
DIDN'T RECEIVE  
ANY BODIES IN  
THAT CONDITION  
LATELY.




THIS CARD YOU  
GOT FROM THE  
LANDLORD...?  
THE ADDRESS  
IS AS FAKE AS  
THE NAME.

WHAT?  
EVEN THE  
NAME?!

I CHECKED  
AND NO SUCH  
BUSINESS  
EXISTS.

BUT THIS  
DUDE, MAN,  
THIS ICHIRO  
SUZUKI DUDE  
FROM THE  
CLEANING  
BUSINESS! HE  
SAID...



**SHIROSAGI CORPSE  
CLEANING SERVICE**

**ICHIRO SUZUKI**

Tokyo, Shibuya-ku, Nantoka-machi, OX Building 3  
Tel. 03-5565-89X0  
THHPWWW3SHIROSAGIJP

**ICHIRO SUZUKI?**  
YOU IDIOTS WANT  
TO BUY THE TOKYO  
BAY BRIDGE, TOO?  
I CAN GIVE IT TO  
YOU CHEAP...

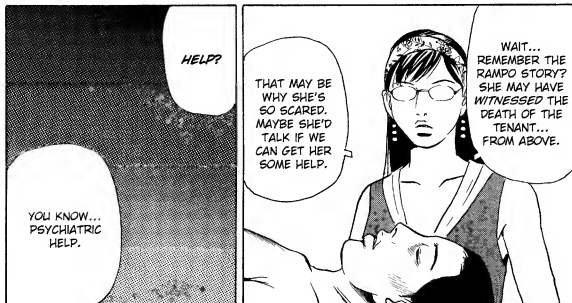
*He could have put  
"George W. Bush"  
on here, and I guess  
you'd just say  
okee-doke...*



BUT YOU SAY SHE  
WON'T SPEAK,  
RIGHT? THEN I  
GUESS IT'LL HAVE  
TO BE ANOTHER  
COLD CASE...AND  
WE'LL NEED TO  
BURY HER IN A  
MUNICIPAL GRAVE.

WHICH  
BRINGS US  
BACK TO  
JUST THIS  
BODY...

WELL, I  
GUESS WE  
SORT OF  
ASSUMED  
IT WAS A  
DIFFERENT  
ICHIRO  
SUZUKI...

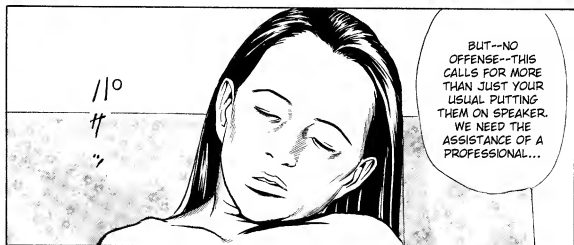
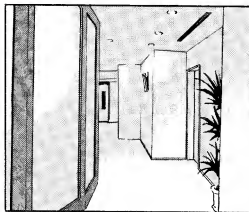


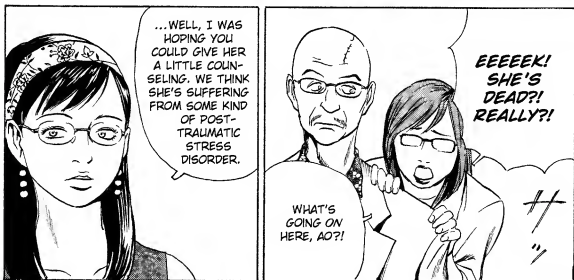
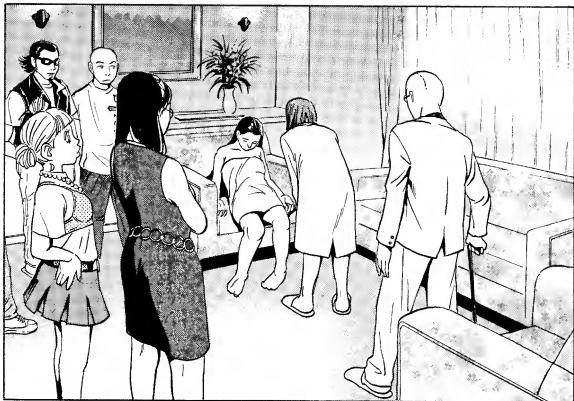
HELP?

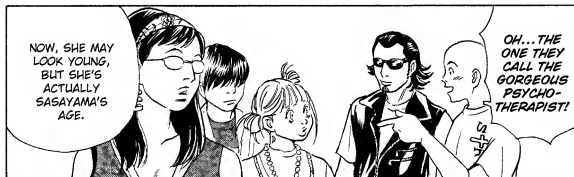
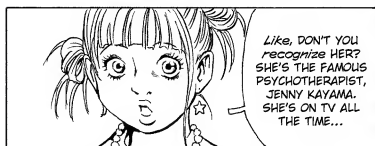
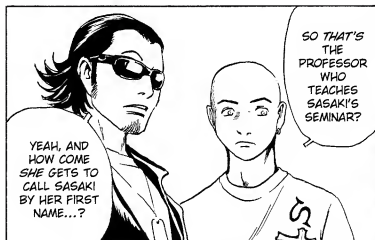
YOU KNOW...  
PSYCHIATRIC  
HELP.

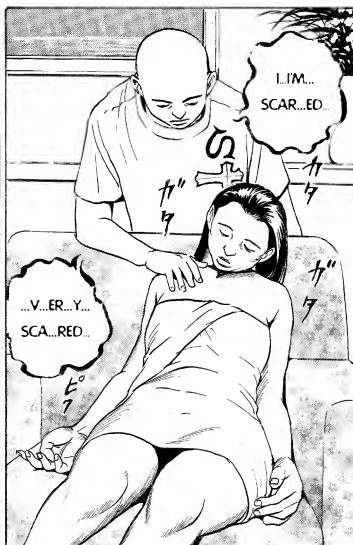
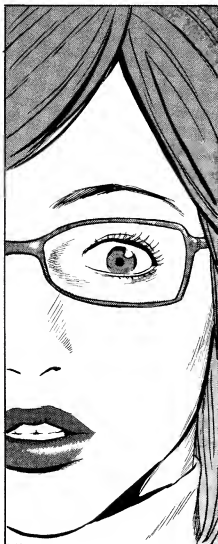
THAT MAY BE  
WHY SHE'S  
SO SCARED.  
MAYBE SHE'D  
TALK IF WE  
CAN GET HER  
SOME HELP.

WAIT...  
REMEMBER THE  
RAMPO STORY?  
SHE MAY HAVE  
WITNESSED THE  
DEATH OF THE  
TENANT...  
FROM ABOVE.

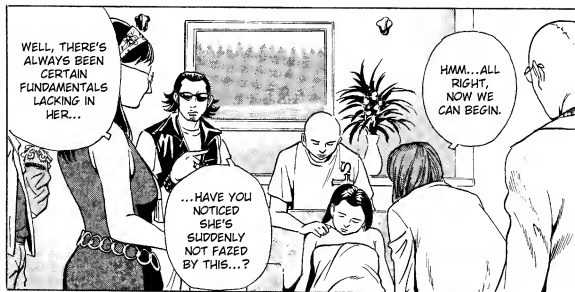


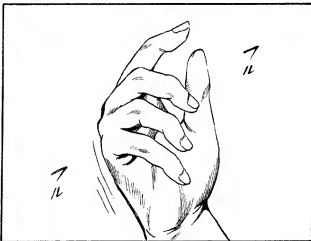
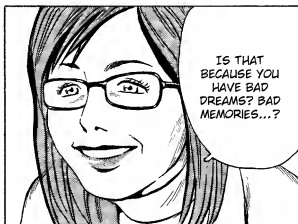
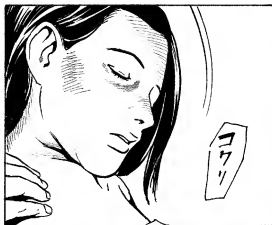


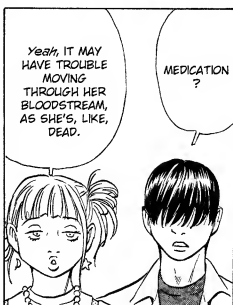
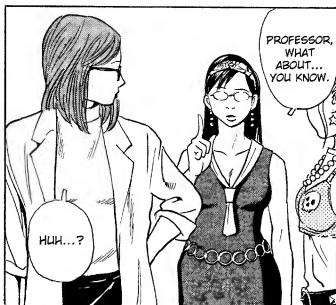
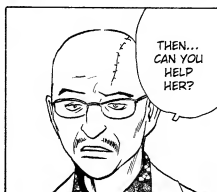
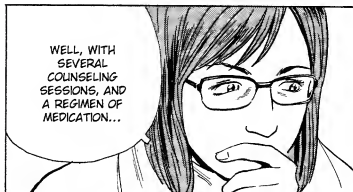
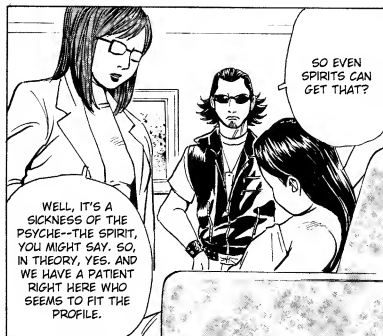


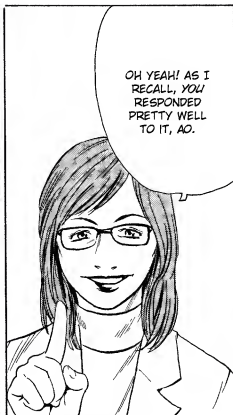
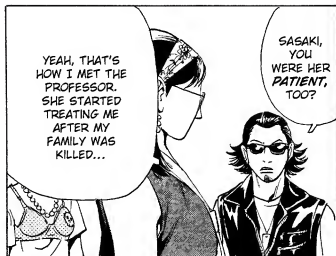


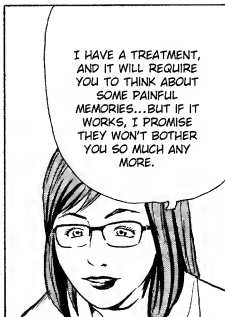


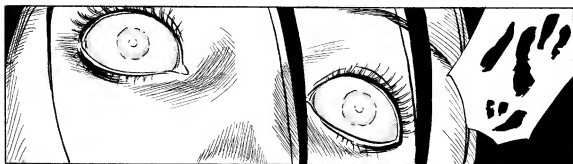
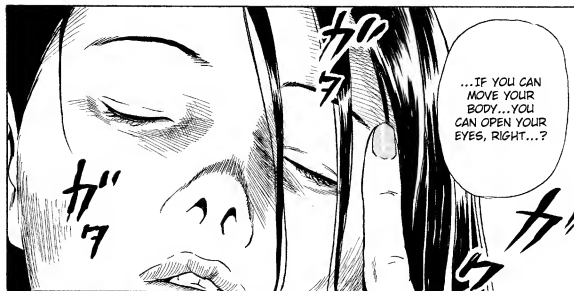


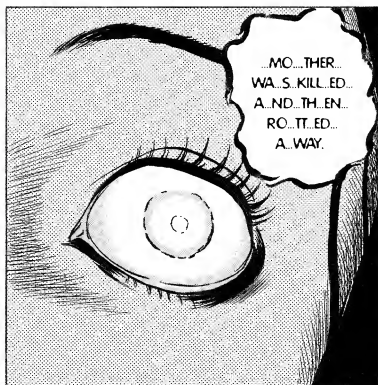
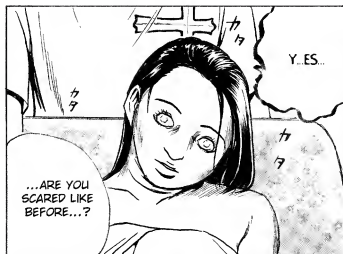






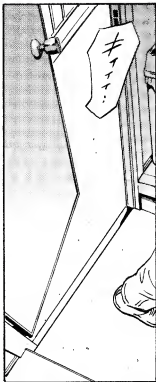
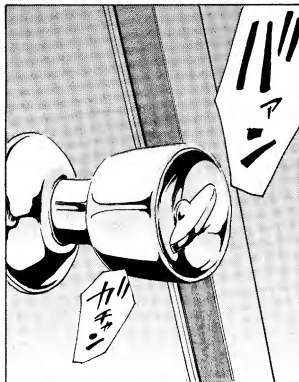


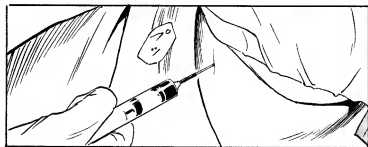


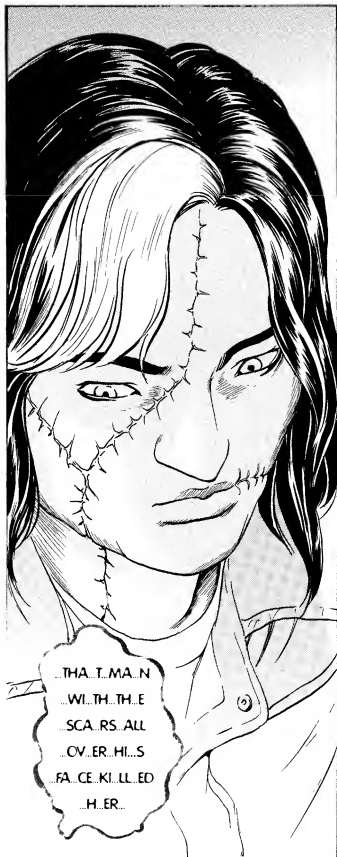




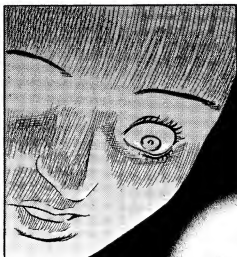


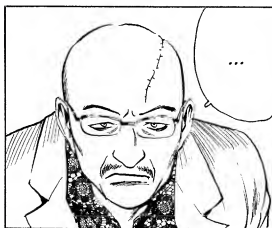


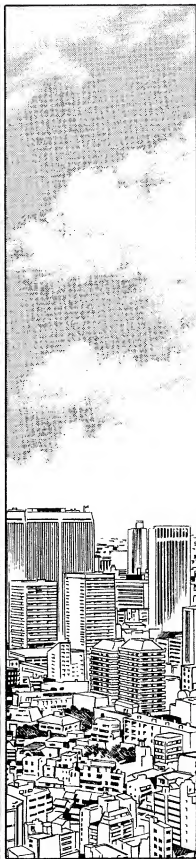




...THAT MAN  
...WITH THE  
...SCARS ALL  
...OVER HIS  
...FACE KILLED  
...HER...

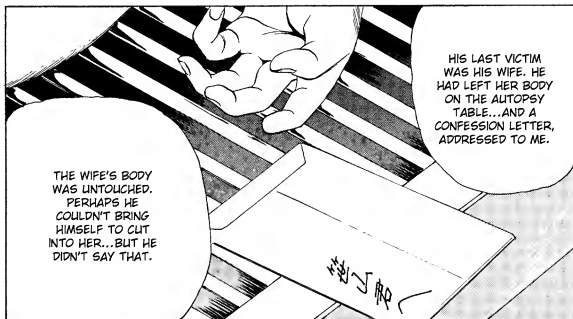












THE WIFE'S BODY  
WAS UNTOUCHED.  
PERHAPS HE  
COULDN'T BRING  
HIMSELF TO CUT  
INTO HER...BUT HE  
DIDN'T SAY THAT.

HIS LAST VICTIM  
WAS HIS WIFE. HE  
HAD LEFT HER BODY  
ON THE AUTOPSY  
TABLE...AND A  
CONFESSION LETTER,  
ADDRESSED TO ME.



EVEN SO, THIS  
KILLING TOOK  
PLACE ONLY TWO  
MONTHS AGO.

WHAT'S  
THE  
STATUTE OF  
LIMITATIONS  
FOR  
MURDER?  
FIFTEEN  
YEARS...?

HE'S  
DEAD.

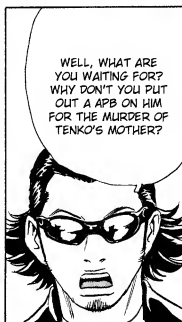


WHY WOULD  
HE START  
KILLING AGAIN  
AFTER ALL  
THIS TIME...?

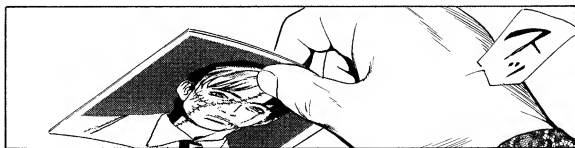
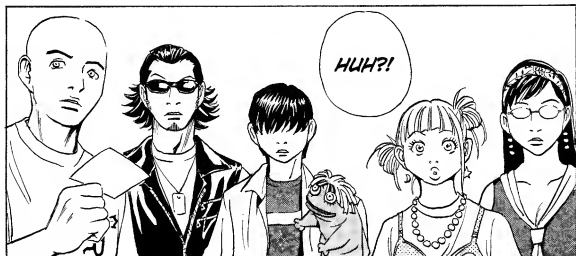
WELL,  
WHAT  
DO YOU  
THINK?

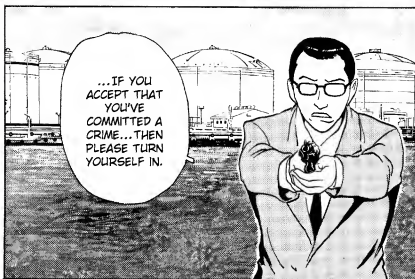
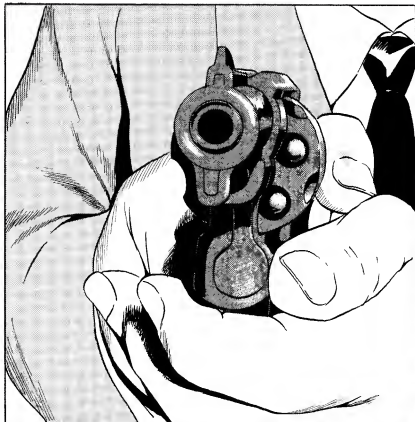


I CAN'T  
DO  
THAT.



WELL, WHAT ARE  
YOU WAITING FOR?  
WHY DON'T YOU PUT  
OUT A APB ON HIM  
FOR THE MURDER OF  
TENKO'S MOTHER?

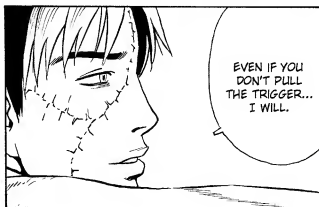
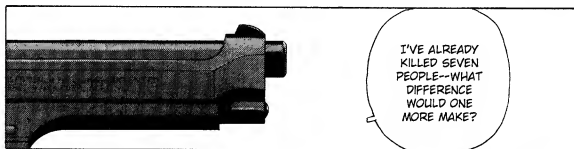


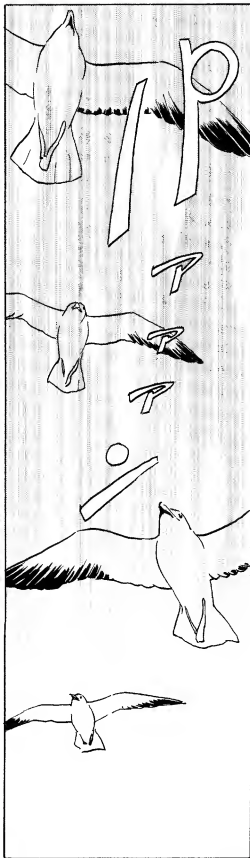
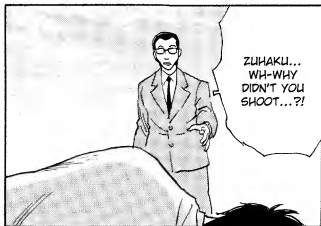




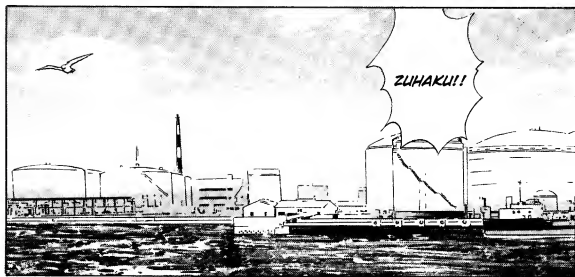
4th delivery  
誰のために  
for whose good

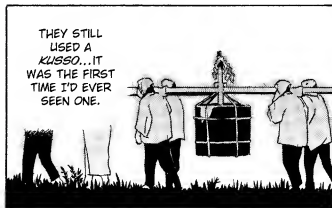
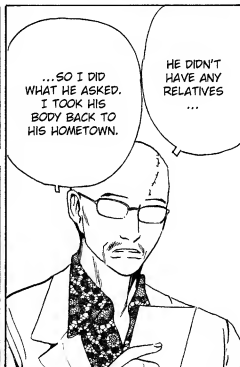


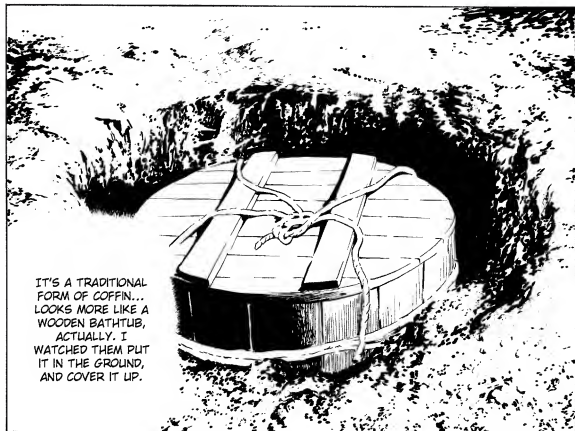












IT'S A TRADITIONAL  
FORM OF COFFIN...  
LOOKS MORE LIKE A  
WOODEN BATHTUB,  
ACTUALLY. I  
WATCHED THEM PUT  
IT IN THE GROUND,  
AND COVER IT UP.

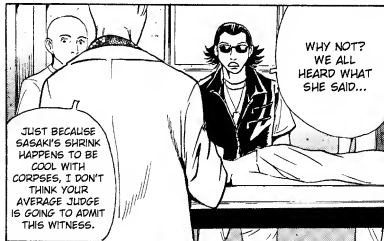


...AND ANYWAY,  
WE CAN'T  
PROVE THAT  
THERE WAS A  
MURDER HERE.

I DON'T  
KNOW...

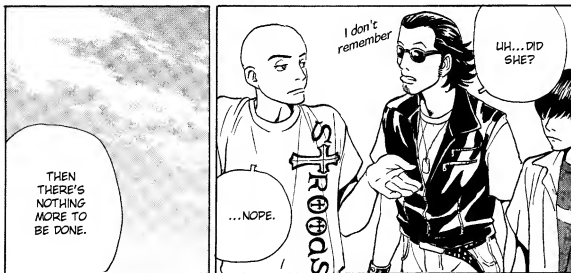
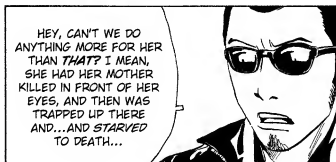
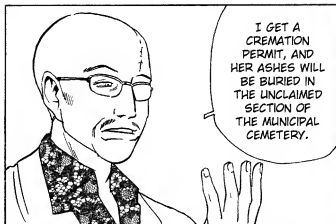


WHY'D YOU EVEN  
TELL US THIS  
STORY, THEN? IF  
THE MURDERER'S  
JUST SOMEONE  
WHO HAPPENED TO  
HAVE *SIMILAR*  
SCARS ON THEIR  
FACE...



JUST BECAUSE  
SASAKI'S SHRINK  
HAPPENS TO BE  
COOL WITH  
CORPSES, I DON'T  
THINK YOUR  
AVERAGE JUDGE  
IS GOING TO ADMIT  
THIS WITNESS.

WHY NOT?  
WE ALL  
HEARD WHAT  
SHE SAID...





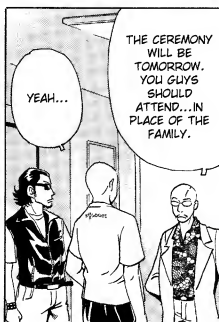
THE  
CREMATORIUM  
WILL STORE  
THE BODY  
OVERNIGHT.

**MORGUE**



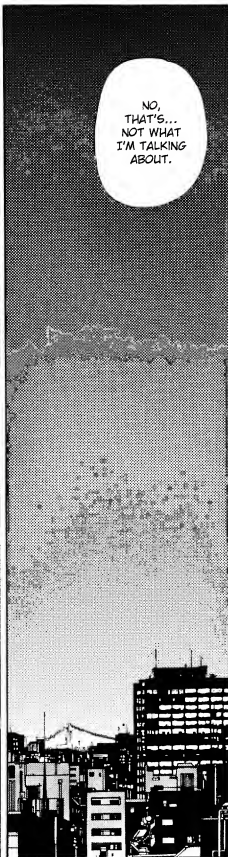
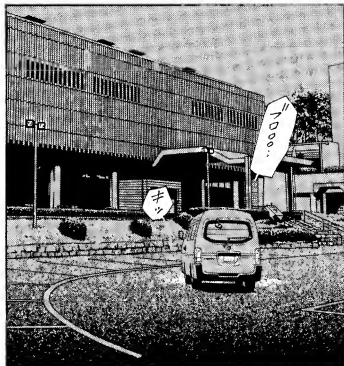
...MAN,  
I HATE  
LEAVING  
THINGS  
UNDONE  
LIKE THIS.

I KNOW. HOW  
ARE WE GOING  
TO FIND THE  
KILLER NOW...?

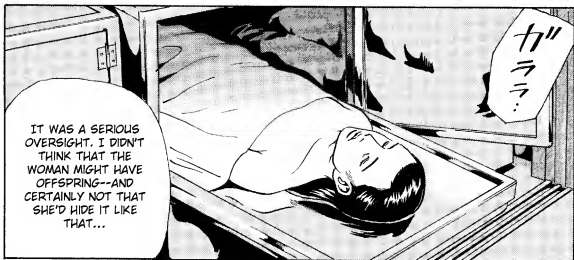
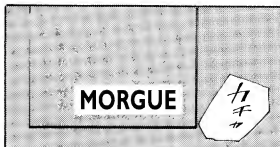
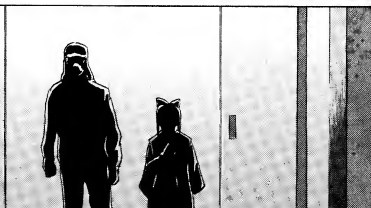
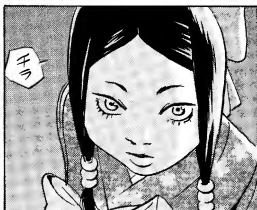
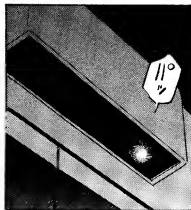


YEAH...

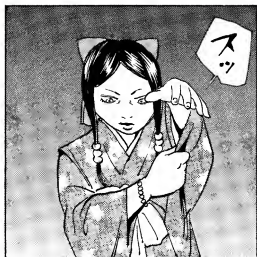
THE CEREMONY  
WILL BE  
TOMORROW.  
YOU GUYS  
SHOULD  
ATTEND...IN  
PLACE OF THE  
FAMILY.









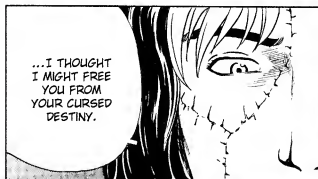




N...O...LE...A...VE...  
M...E...ALO...NE...  
WHA...T...DO...  
YO...U...WA...NT?



NO,  
IT'S  
ME.



...I THOUGHT  
I MIGHT FREE  
YOU FROM  
YOUR CURSED  
DESTINY.



YES. DID YOU  
NEVER WONDER WHY  
YOUR BIRTH WAS  
KEPT A SECRET...  
AND WHY YOU LIVED  
OUT YOUR LIFE IN  
A CEILING CRAWL-  
SPACE...?

CUR...SED...?

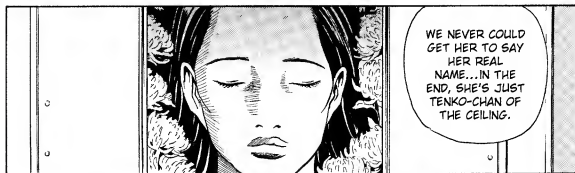


...DO YOU  
WANT TO  
KNOW HOW IT  
ALL BEGAN...?

NO...



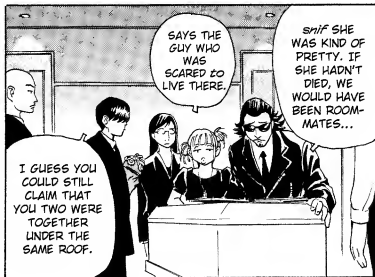
Y...OURE...  
LY...ING...



WE NEVER COULD  
GET HER TO SAY  
HER REAL  
NAME...IN THE  
END, SHE'S JUST  
TENKO-CHAN OF  
THE CEILING.



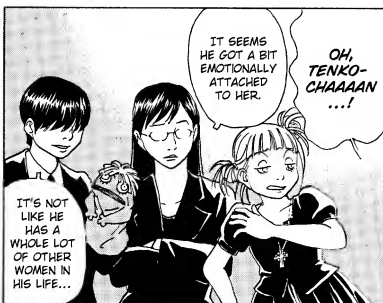
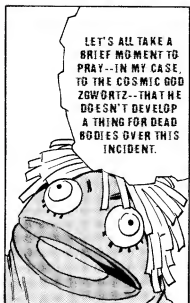
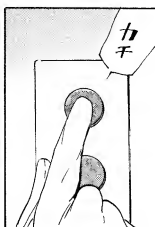
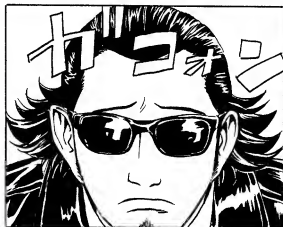
IF YOU'VE  
ALL SAID  
YOUR  
FAREWELLS  
...

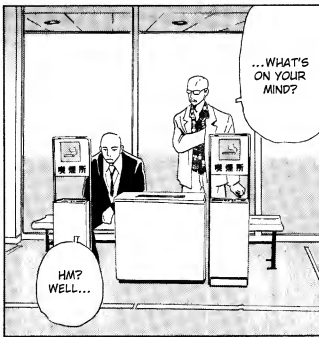
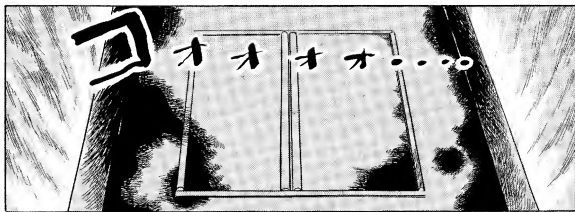
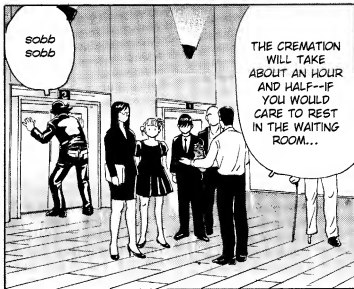


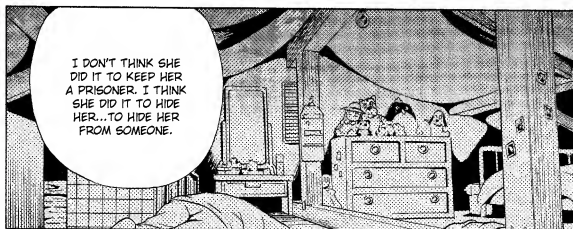
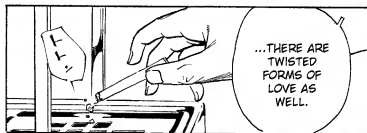
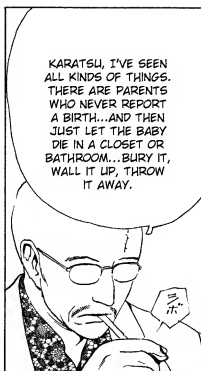
SAYS THE  
GUY WHO  
WAS  
SCARED TO  
LIVE THERE

snif SHE WAS KIND OF PRETTY. IF SHE HADN'T DIED, WE WOULD HAVE BEEN ROOM-MATES...

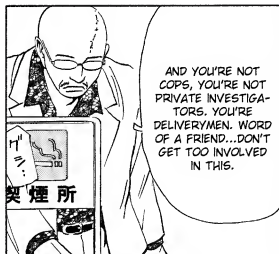
I GUESS YOU  
COULD STILL  
CLAIM THAT  
YOU TWO WERE  
TOGETHER  
UNDER THE  
SAME ROOF.











AND YOU'RE NOT COPS, YOU'RE NOT PRIVATE INVESTIGATORS. YOU'RE DELIVERYMEN. WORD OF A FRIEND...DON'T GET TOO INVOLVED IN THIS.



HE'S DEAD, ALL RIGHT...?



KARATSU ...

YEAH?

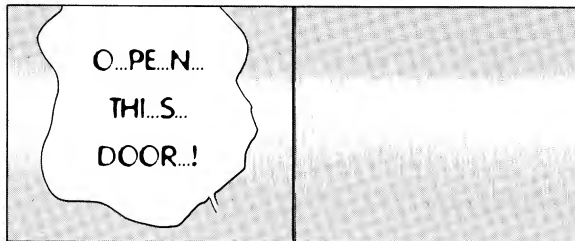
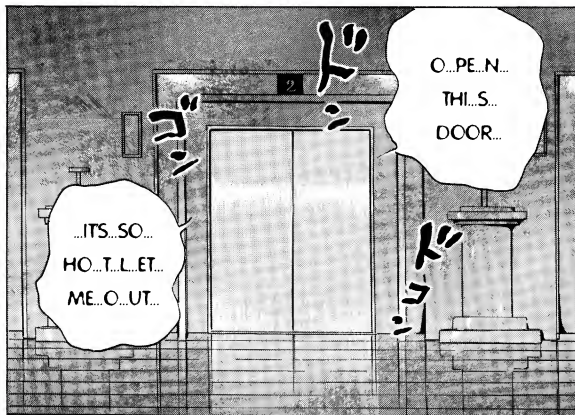


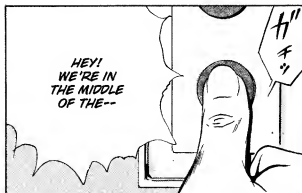
...MAYBE YOU'RE RIGHT...

WELL...

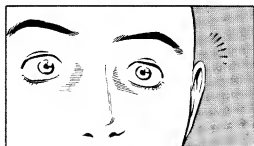
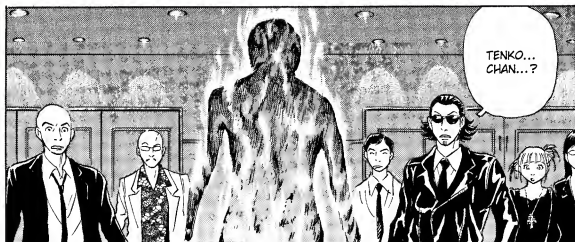


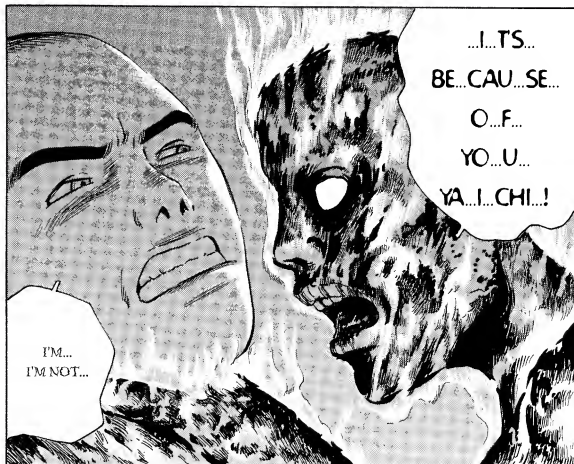




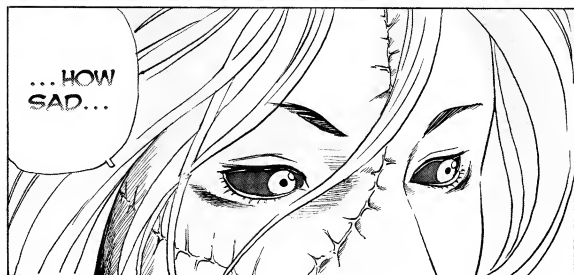


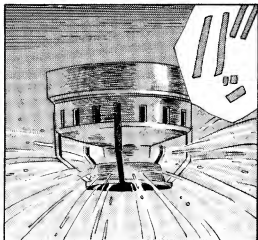




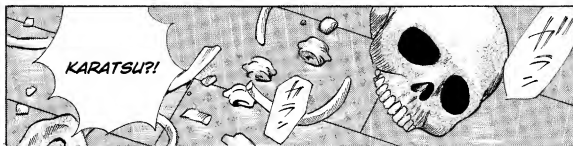


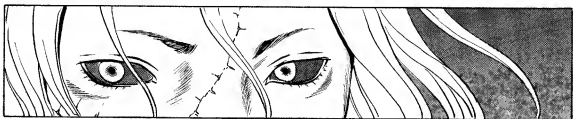
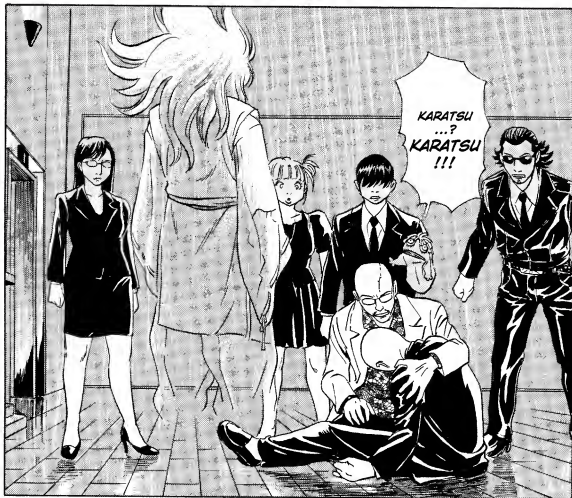














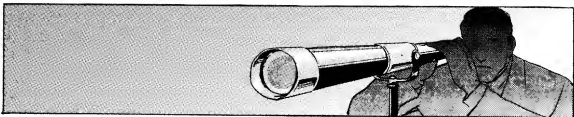
5th delivery  
子供のように

like a child

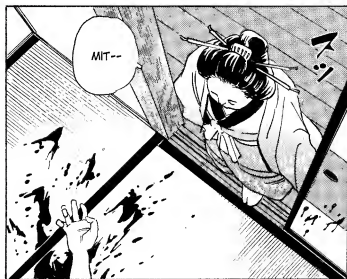
kunio matsuoka demon hunting side story (part one)



The Asakusa Ryounkaku, aka the "Junikai"  
An icon of Japan's Meiji Period (1868-1912),  
it was once regarded as the embodiment of the  
new, modernizing era of Western Culture. At  
52 meters high, the twelve-story tower was  
the **tallest structure** in Japan in its day...

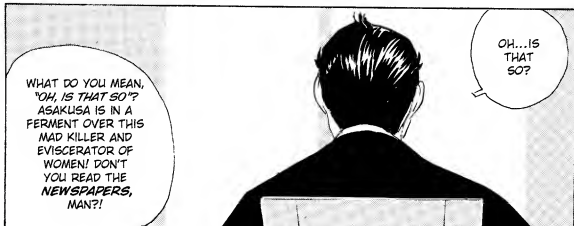


...And the views from the  
tower brought **great pleasure**  
to many Japanese.





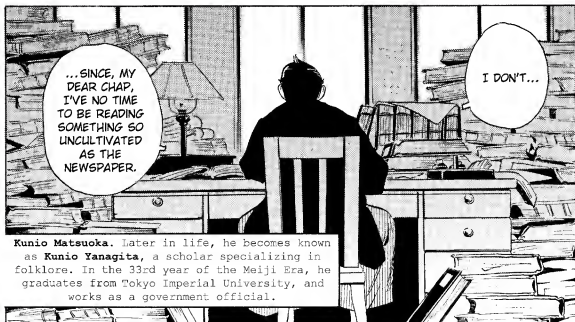
TSK! ANOTHER  
DERANGED  
MURDER... THE  
WORLD IS  
BECOMING A  
VIOLENT PLACE.



WHAT DO YOU MEAN,  
"OH, IS THAT SO"?  
ASAKUSA IS IN A  
FERMENT OVER THIS  
MAD KILLER AND  
EVISCERATOR OF  
WOMEN! DON'T  
YOU READ THE  
NEWSPAPERS,  
MAN?!

OH...IS  
THAT  
SO?

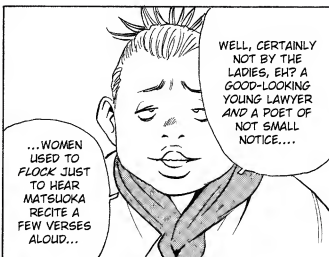






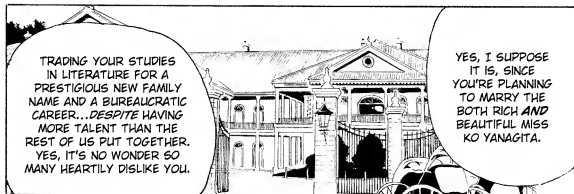


BUT I'VE  
QUIT  
POETRY...  
IT'S USELESS  
TO ME NOW.



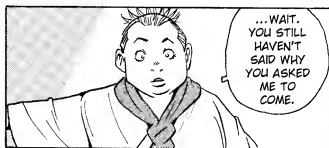
...WOMEN  
USED TO  
FLOCK JUST  
TO HEAR  
MATSUOKA  
RECITE A  
FEW VERSES  
ALoud...

WELL, CERTAINLY  
NOT BY THE  
LADIES, EH? A  
GOOD-LOOKING  
YOUNG LAWYER  
AND A POET OF  
NOT SMALL  
NOTICE....



TRADING YOUR STUDIES  
IN LITERATURE FOR A  
PRESTIGIOUS NEW FAMILY  
NAME AND A BUREAUCRATIC  
CAREER...*DESPITE* HAVING  
MORE TALENT THAN THE  
REST OF US PUT TOGETHER.  
YES, IT'S NO WONDER SO  
MANY HEARTILY DISLIKE YOU.

YES, I SUPPOSE  
IT IS, SINCE  
YOU'RE PLANNING  
TO MARRY THE  
BOTH RICH *AND*  
BEAUTIFUL MISS  
KO YANAGITA.

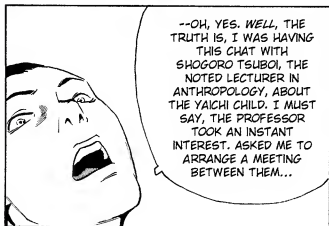


...WAIT.  
YOU STILL  
HAVEN'T  
SAID WHY  
YOU ASKED  
ME TO  
COME.



ARE YOU ONE  
OF THOSE MEN,  
TAYAMA?  
PERSONALLY,  
I'VE ALWAYS  
THOUGHT YOU  
WERE THE MOST  
TALENTED.

AH, WELL,  
AS NO ONE  
ELSE  
*SHARES*  
THAT  
OPINION...

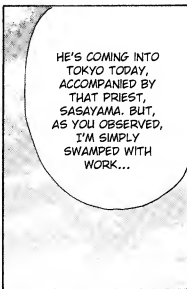


--OH, YES. *WELL*, THE  
TRUTH IS, I WAS HAVING  
THIS CHAT WITH  
SHOGORO TSUBOI, THE  
NOTED LECTURER IN  
ANTHROPOLOGY, ABOUT  
THE YAICHI CHILD. I MUST  
SAY, THE PROFESSOR  
TOOK AN INSTANT  
INTEREST. ASKED ME TO  
ARRANGE A MEETING  
BETWEEN THEM...

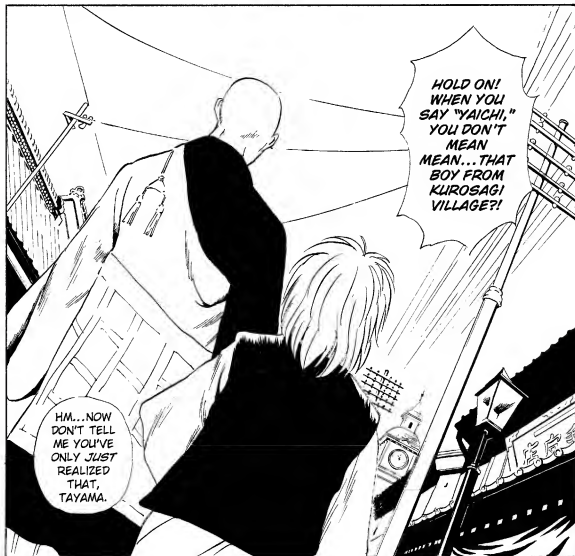


THAT'S A  
GOOD CHAP,  
TAYAMA. THEY  
SHOULD BE  
WAITING ON  
YOU ABOUT  
NOW.

...SO...YOU...  
NEED ME...TO  
RUN YOUR  
ERRAND...?

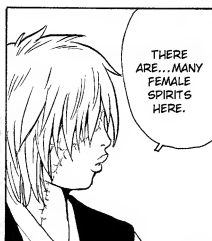
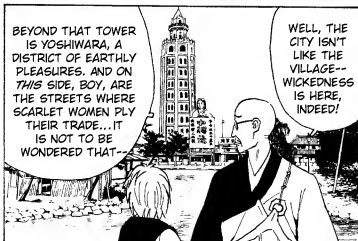
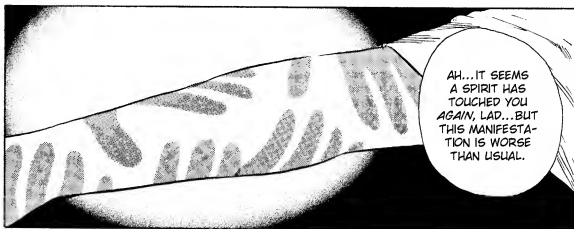
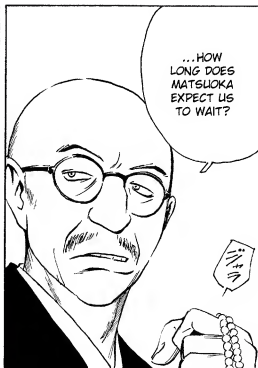


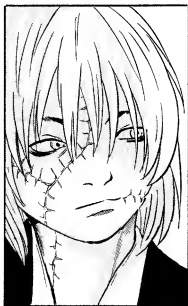
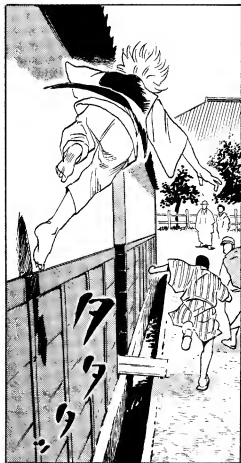
HE'S COMING INTO  
TOKYO TODAY,  
ACCOMPANIED BY  
THAT PRIEST,  
SASAYAMA. BUT,  
AS YOU OBSERVED,  
I'M SIMPLY  
SWAMPED WITH  
WORK...

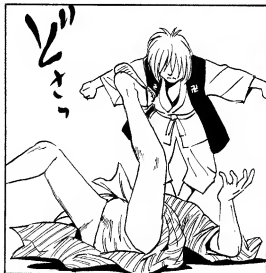
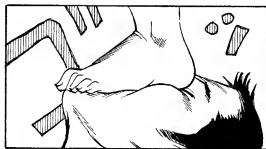


HOLD ON!  
WHEN YOU  
SAY "YAICHI,"  
YOU DON'T  
MEAN  
MEAN...THAT  
BOY FROM  
KUROSAKI  
VILLAGE?!

HM...NOW  
DON'T TELL  
ME YOU'VE  
ONLY JUST  
REALIZED  
THAT,  
TAYAMA.



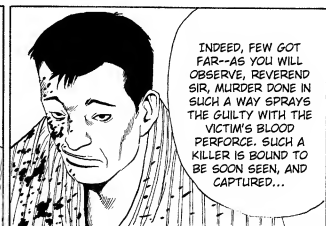
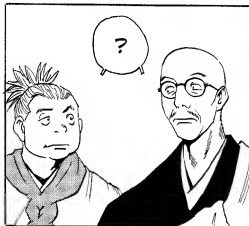
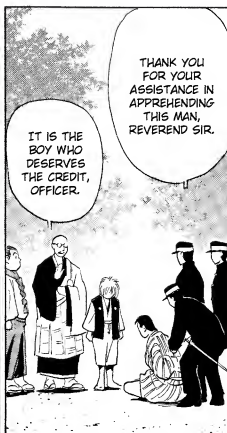








BUT...JOLLY GOOD SHOW, LAD! FANCY CAPTURING THE MASS MURDERER OF THE ASAKUSA DISTRICT ON YOUR VERY FIRST DAY IN TOKYO!









AND IT SEEMS THERE'S NO CONNECTION BETWEEN THE KILLERS EITHER. RUMMIEST AFFAIR I'VE COME ACROSS YET, MATSUOKA!

HMM...  
HM...



THAT'S A RATHER ODD PHOTOGRAPH...



QUITE.

HMM...EACH MURDER DONE IN IDENTICAL FASHION--YET BY A DIFFERENT PERPETRATOR EVERY TIME? DELUCED QUEER, THIS BUSINESS.



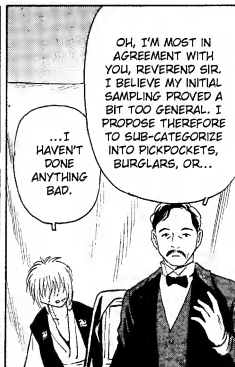
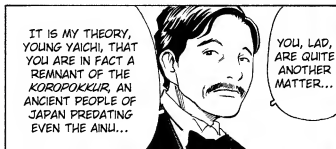
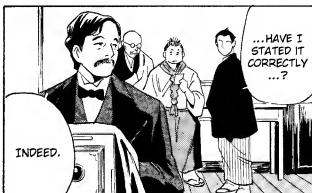
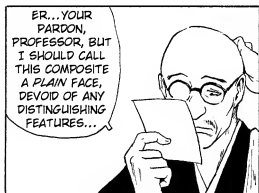
YES, IT'S A MULTIPLE EXPOSURE. TAKING SEVERAL PICTURES ON THE SAME PLATE, YOU SEE, ONE THEN DEVELOPS IT ONTO A SINGLE PICTURE.

AND WHY WOULD YOU DO SOMETHING LIKE THAT?

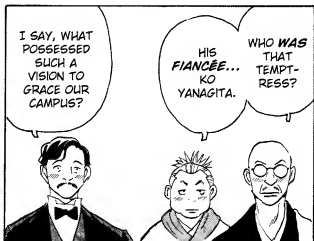
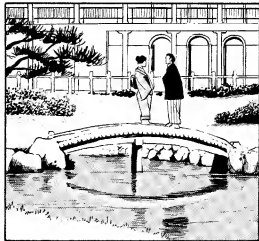
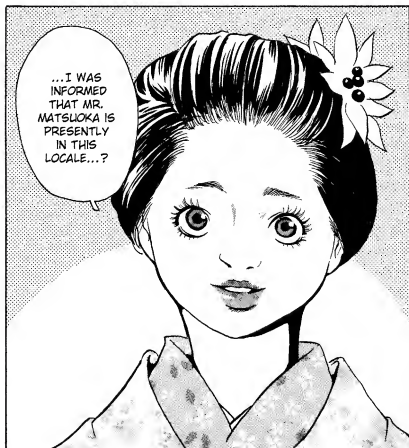


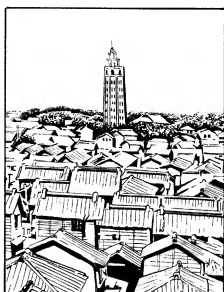
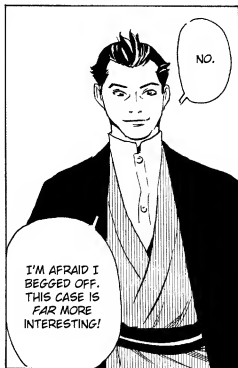
AH, THIS? IT'S OF SEVERAL JUVENILE DELINQUENTS FROM A LOCAL REFORMATORY.

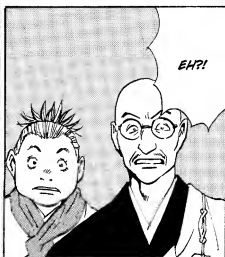
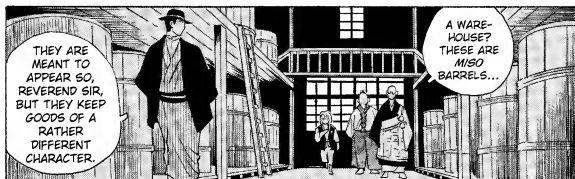
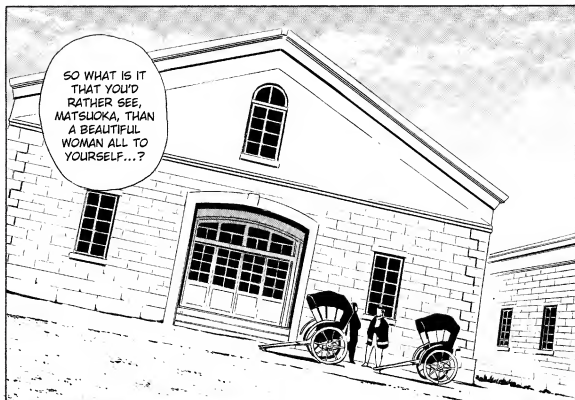
EXCUSE ME, YOU DID SAY SEVERAL?





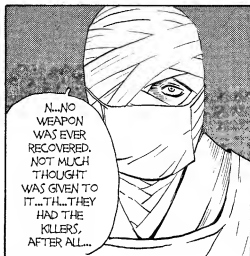
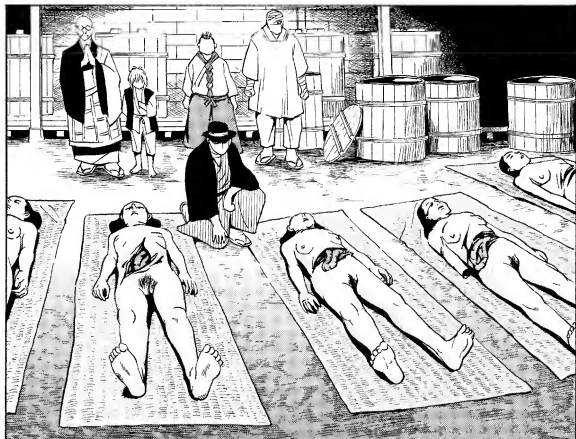


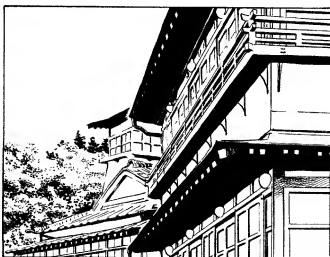
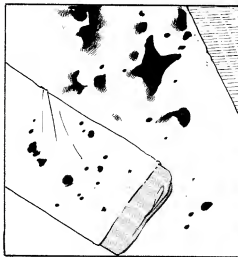
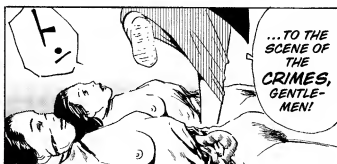
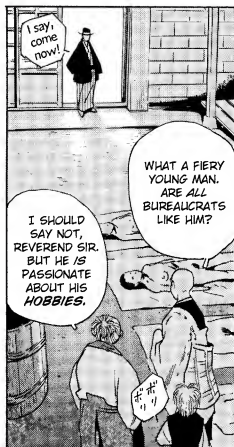


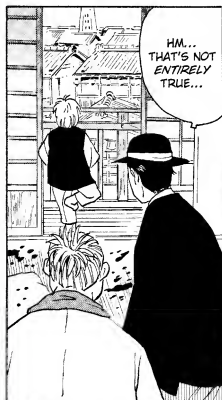
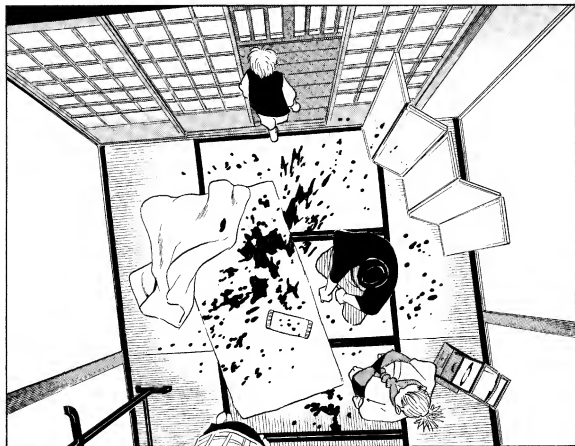


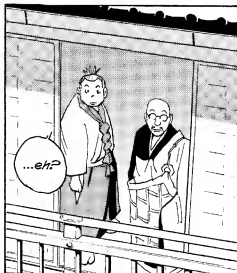
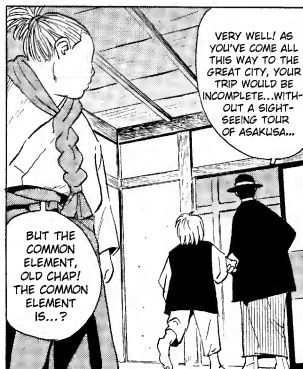


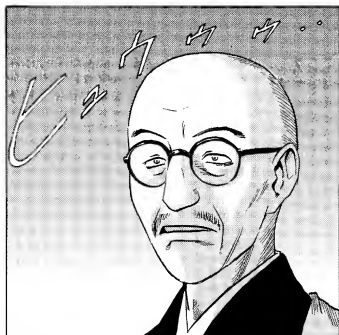
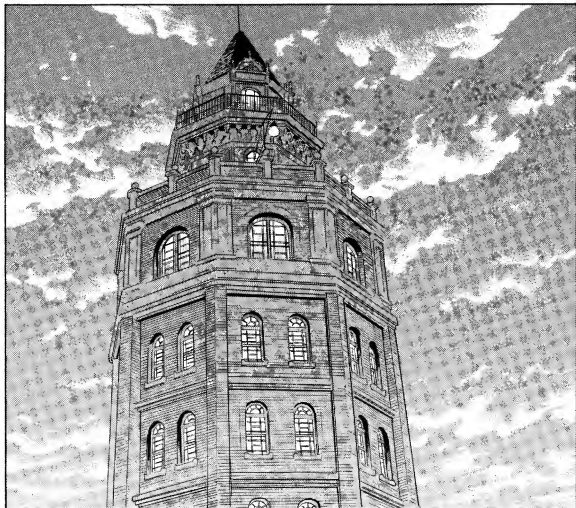




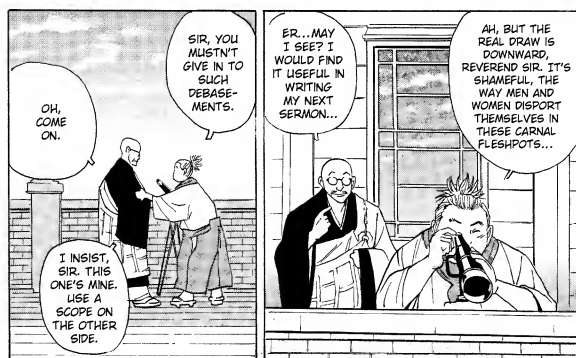








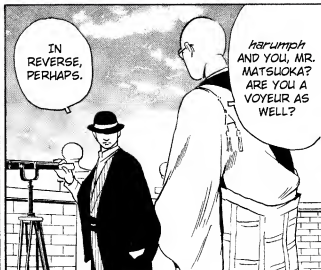






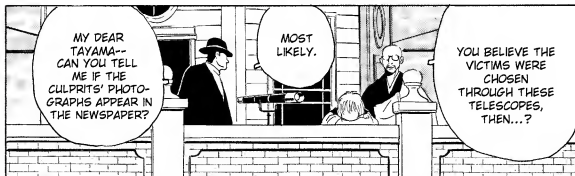


I WISH TO PEER  
BACK AT THE  
KILLER. AS SUCH,  
IT OCCURRED TO  
ME...ALL THE  
CRIME SCENES  
WERE VISIBLE  
FROM THE  
TOWER.



IN  
REVERSE,  
PERHAPS.

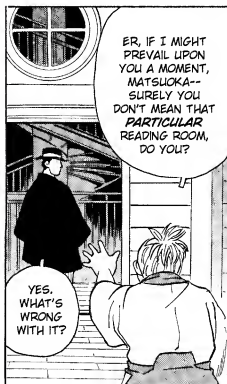
*harumph*  
AND YOU, MR.  
MATSUOKA?  
ARE YOU A  
VOYEUR AS  
WELL?



MY DEAR  
TAYAMA--  
CAN YOU TELL  
ME IF THE  
CULPRITS' PHOTO-  
GRAPHS APPEAR IN  
THE NEWSPAPER?

MOST  
LIKELY.

YOU BELIEVE THE  
VICTIMS WERE  
CHOSEN  
THROUGH THESE  
TELESCOPES,  
THEN...?



ER, IF I MIGHT  
PREVAIL UPON  
YOU A MOMENT,  
MATSUOKA--  
SURELY YOU  
DON'T MEAN THAT  
**PARTICULAR**  
READING ROOM,  
DO YOU?

YES.  
WHAT'S  
WRONG  
WITH IT?



*eh?* OH...  
YES...YES,  
MOST  
CERTAINLY.



WON'T BE A  
TICK. I SAW  
A READING  
ROOM DOWN  
THERE...

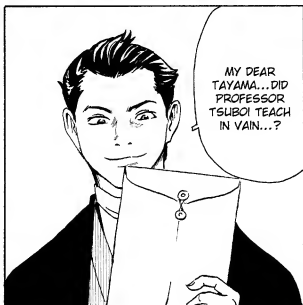
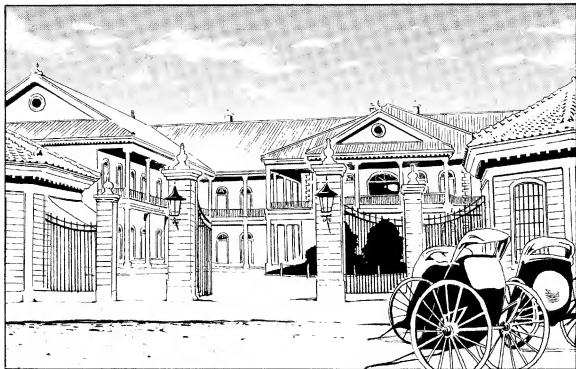
WELL, THEN,  
I BELIEVE I  
SHALL HAVE  
TO BREAK  
PRINCIPLE,  
AND READ  
ONE.





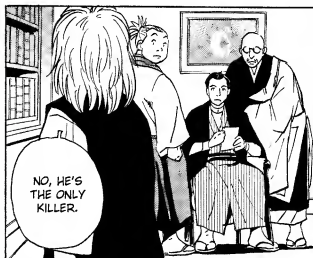


kunio matsuoka demon hunting side story  
(part two)

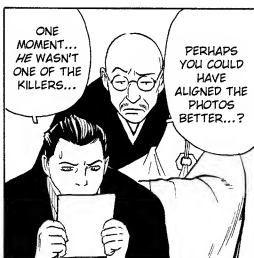




NOW, USING THE  
NEWSPAPER  
PHOTOS, I'VE  
OVERLAID EACH  
OF THE KILLERS'  
FACES RIGHT  
ATOP ANOTHER. I  
BELIEVE WE WILL  
THEREFORE BE  
ABLE TO PREDICT  
THE APPEARANCE  
OF THE NEXT...



ONE  
MOMENT...  
HE WASN'T  
ONE OF THE  
KILLERS...





HIS GHOST  
COMES INTO  
MEN...MAKES  
THEM DO BAD  
THINGS.



MEN SHARING  
COMMON  
FEATURES  
MERELY  
BECAUSE THEY  
COMMIT THE  
SAME CRIMES--  
WHAT AN  
ABSDURD  
NOTION!

AH, BUT WHEN  
THEIR IMAGES  
ARE OVERLAID,  
A *PSYCHIC*  
COMMONALITY  
EMERGES!  
JUST AS I  
THOUGHT!

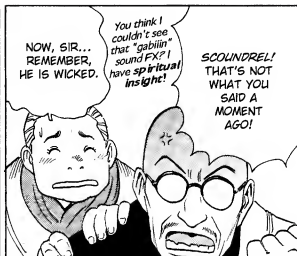


THAT'S RIGHT!  
IN TRUTH, THIS  
IS A CASE OF  
*POSSESSION!*





BUT THIS  
MYSTERIOUS  
VISAGE STANDING  
BEHIND THE  
MEN... HE LOOKS A  
BIT, *errr*, FOREIGN.  
WHAT ARE WE TO  
MAKE OF THAT...?



NOW, SIR...  
REMEMBER,  
HE IS WICKED.

*You think I  
couldn't see  
that "gabiin"  
sound FX? I  
have spiritual  
insight!*

SCOUNDREL!  
THAT'S NOT  
WHAT YOU  
SAID A  
MOMENT  
AGO!



C-COULD...  
COULD IT  
BE?!

YES, I NOTICED THAT  
AS WELL--TAYAMA,  
DO THESE SLAYINGS  
NOT LIKEWISE REMIND  
YOU OF AN INFAMOUS  
FOREIGN CRIME? I  
ALLUDE TO THE FIEND  
OF WHITECHAPEL...

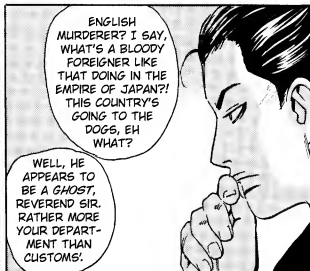


I'M SORRY,  
GENTLEMEN...  
BUT WOULD  
YOU ALL COME  
WITH ME?



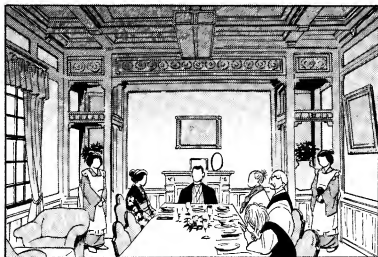
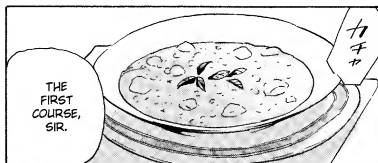
AN ENGLISH  
MURDERER,  
REVEREND  
SIR, A  
SAVAGE  
ASSASSIN OF  
WOMEN...

EH?  
WHAT'S  
HE ON  
ABOUT?



ENGLISH  
MURDERER? I SAY,  
WHAT'S A BLOODY  
FOREIGNER LIKE  
THAT DOING IN THE  
EMPIRE OF JAPAN?!  
THIS COUNTRY'S  
GOING TO THE  
DOGS, EH  
WHAT?

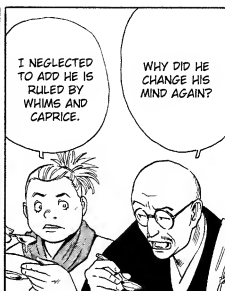
WELL, HE  
APPEARS TO  
BE A GHOST,  
REVEREND SIR.  
RATHER MORE  
YOUR DEPART-  
MENT THAN  
CUSTOMS.





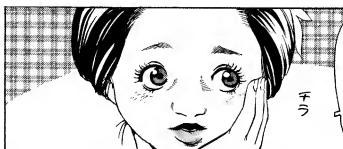
KO, ARE  
YOUR  
PARENTS  
STILL  
AWAY ON  
HOLIDAY...?

YES, KUNIO--  
I'M AFRAID IT  
IS ONLY THE  
SERVANTS AND  
MYSELF AT  
PRESENT.



I NEGLECTED  
TO ADD HE IS  
RULED BY  
WHIMS AND  
CAPRICE.

WHY DID HE  
CHANGE HIS  
MIND AGAIN?

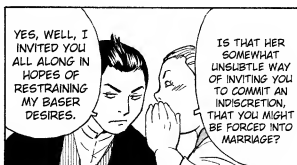


AND IT HAS BEEN MY  
FEELING OF LATE THAT I AM  
BEING SPIED UPON, AND  
FOLLOWED... OH, KUNIO, IF  
ONLY YOU WOULD STAY  
WITH ME ALWAYS, I SHOULD  
FEEL MUCH SAFER...



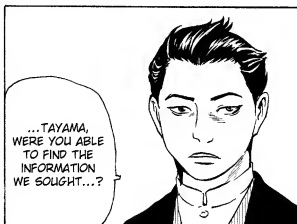
--I HAD HARDLY  
THOUGHT ITS  
ACCOUNT WOULD  
PROVE RELEVANT,  
AND SO SHOCK-  
INGLY, TO THE  
MATTERS UNDER  
DISCOURSE!

AH, INDEED,  
MATSUOKA. I JUST  
NOW RETRIEVED  
THIS FROM MY  
APARTMENT... A  
FOREIGN NEWSHEET  
I HAD IMPORTED,  
HOPING TO FIND  
INSPIRATION FOR MY  
NEXT NOVEL--

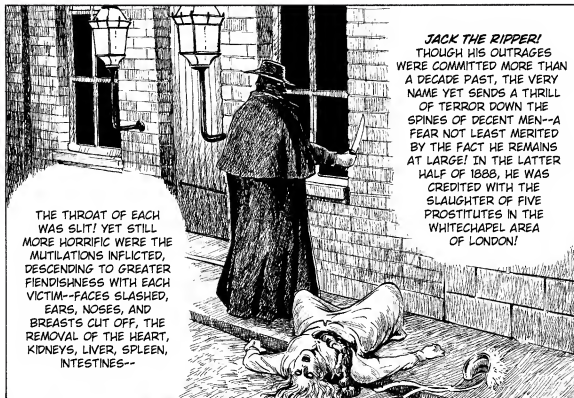


YES, WELL, I  
INVITED YOU  
ALL ALONG IN  
HOPES OF  
RESTRAINING  
MY BASER  
DESIRES.

IS THAT HER  
SOMEWHAT  
UNSUBTLE WAY  
OF INVITING YOU  
TO COMMIT AN  
INDISCRETION,  
THAT YOU MIGHT  
BE FORCED INTO  
MARRIAGE?

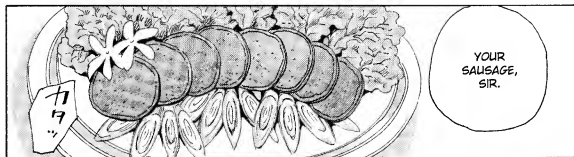


...TAYAMA,  
WERE YOU ABLE  
TO FIND THE  
INFORMATION  
WE SOUGHT...?

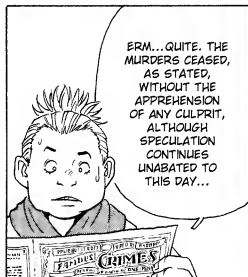


THE THROAT OF EACH WAS SLIT! YET STILL MORE HORRIFIC WERE THE MUTILATIONS INFLICTED, DESCENDING TO GREATER FIENDISHNESS WITH EACH VICTIM--FACES SLASHED, EARS, NOSES, AND BREASTS CUT OFF, THE REMOVAL OF THE HEART, KIDNEYS, LIVER, SPLEEN, INTESTINES--

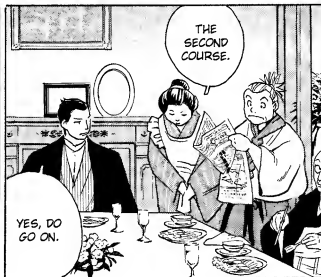
**JACK THE RIPPER!** THOUGH HIS OUTRAGES WERE COMMITTED MORE THAN A DECADE PAST, THE VERY NAME YET SENDS A THRILL OF TERROR DOWN THE SPINES OF DECENT MEN--A FEAR NOT LEAST MERITED BY THE FACT HE REMAINS AT LARGE! IN THE LATTER HALF OF 1888, HE WAS CREDITED WITH THE SLAUGHTER OF FIVE PROSTITUTES IN THE WHITECHAPEL AREA OF LONDON!



YOUR SAUSAGE, SIR.

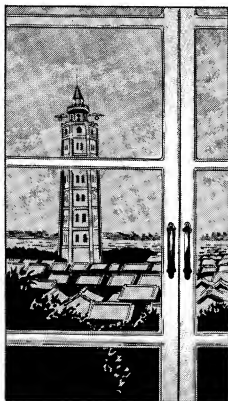
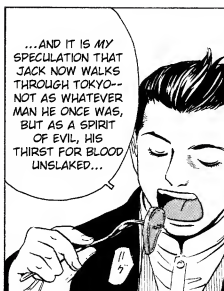


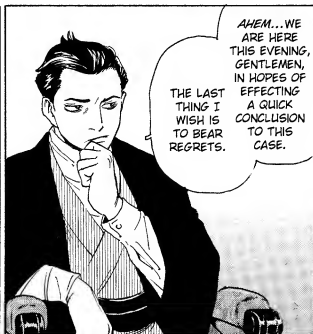
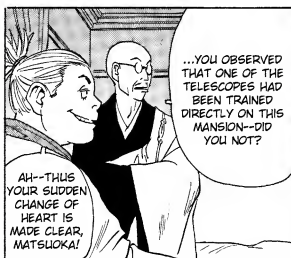
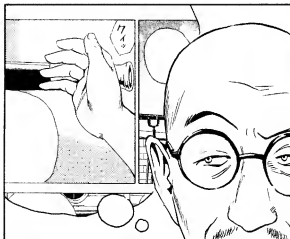
ERM...QUITE. THE MURDERS CEASED, AS STATED, WITHOUT THE APPREHENSION OF ANY CULPRIT, ALTHOUGH SPECULATION CONTINUES UNABATED TO THIS DAY...



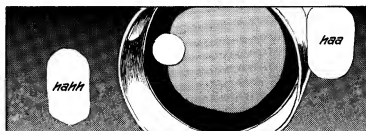
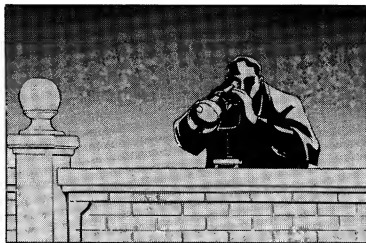
THE SECOND COURSE.

YES, DO GO ON.

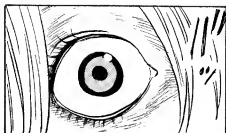
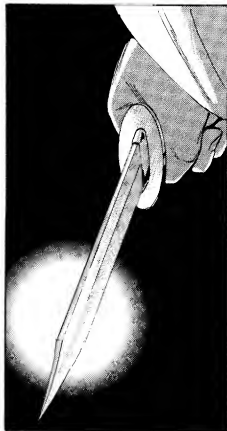


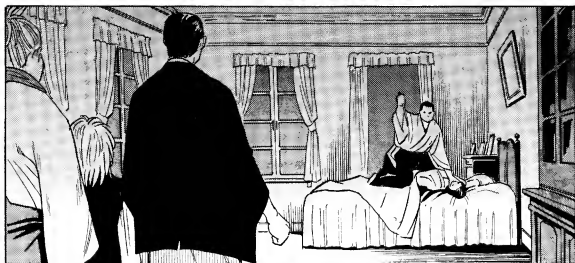








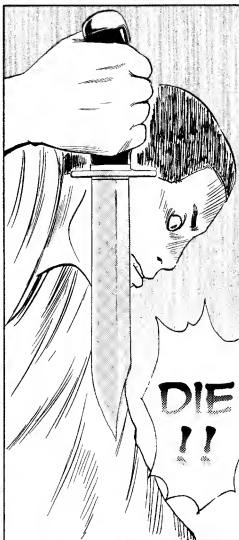


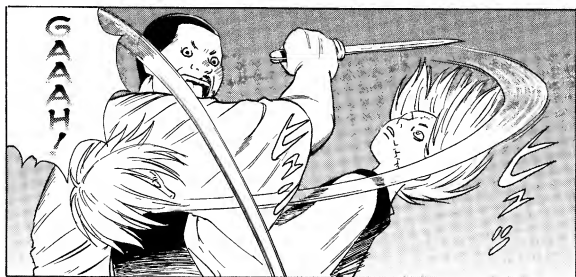
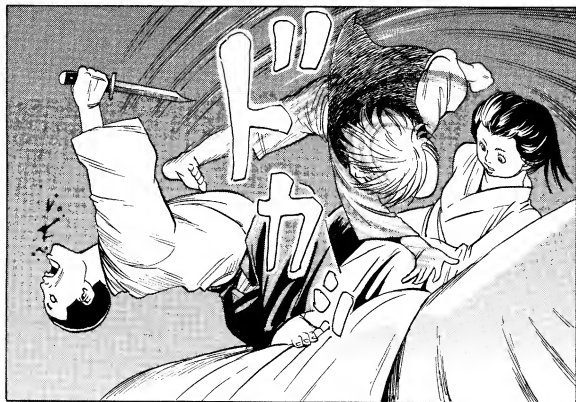


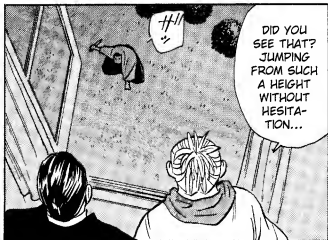
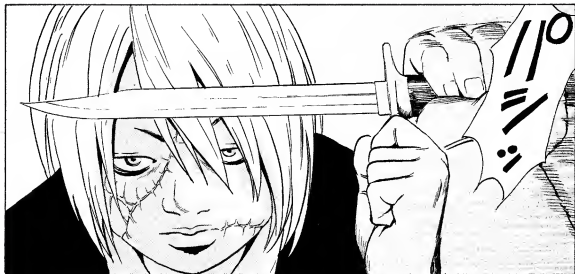


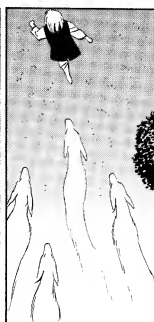
S-S-STeady  
ON, MATSUOKA,  
THE MAN'S A  
MANIAC...

...YOU WANT KO?  
BUT YOUR SCHOOL,  
OLD MAN. IT'S A  
BIT--I MEAN, IT'S  
NO TOKYO IMPERIAL  
UNIVERSITY, IS  
IT...? PERHAPS A  
WOMAN CLOSER TO  
YOUR STATION IN  
LIFE WOULD BE  
MORE  
APPROPRIATE...





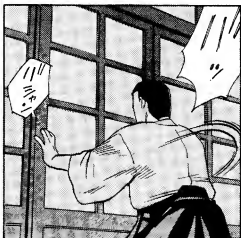
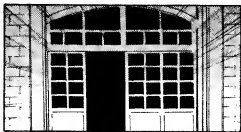


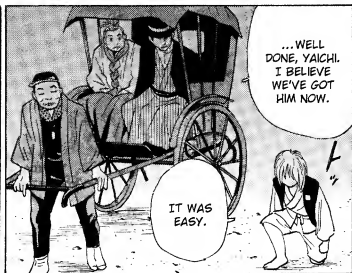
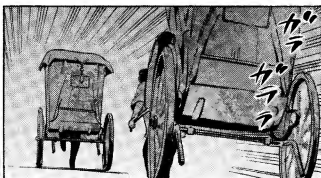


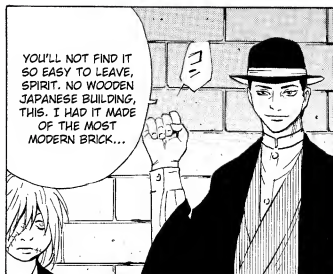


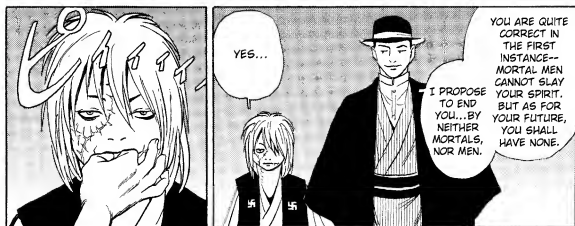


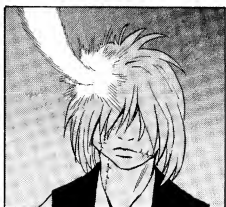
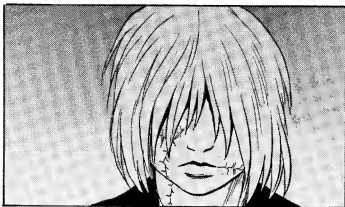




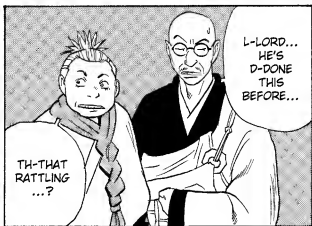
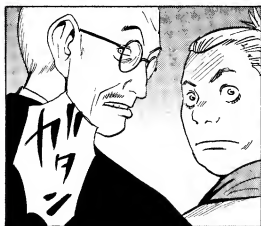
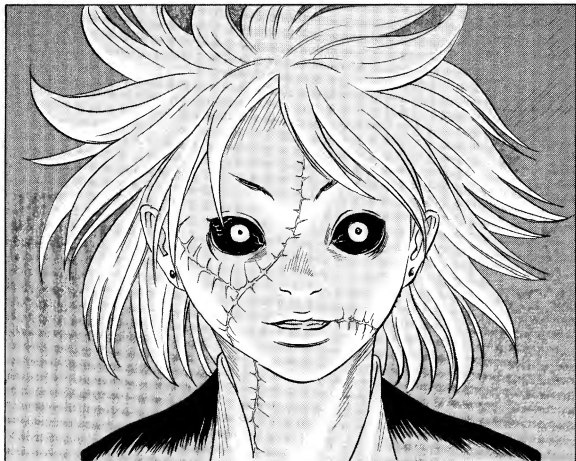


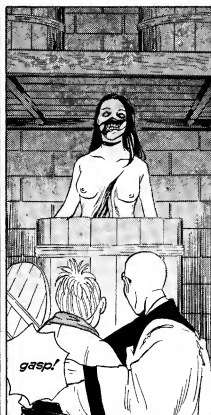




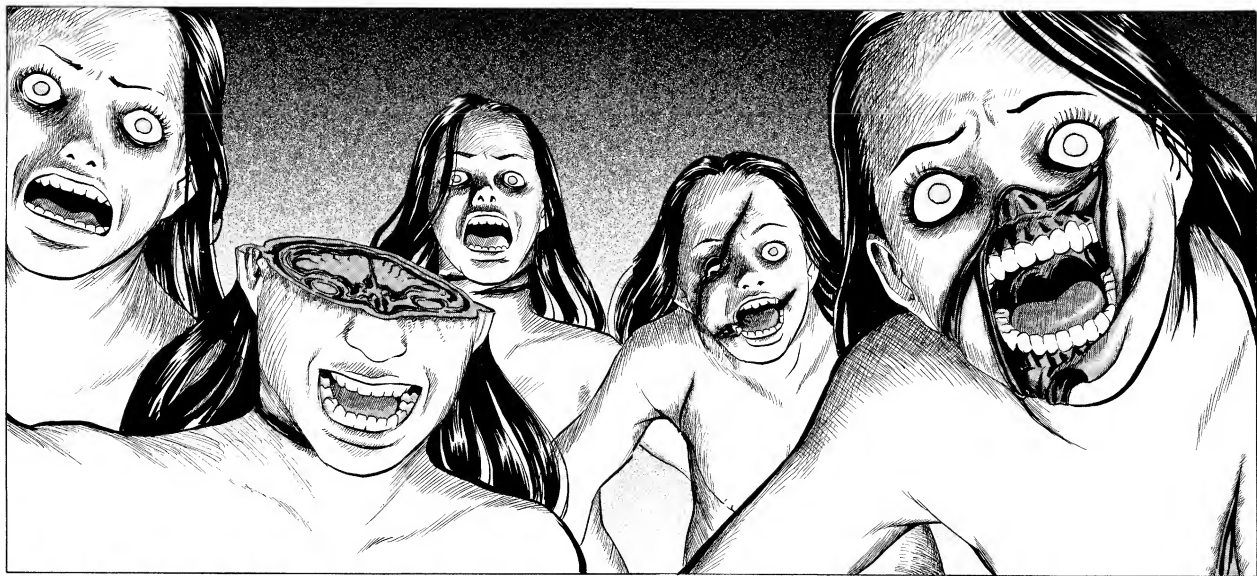






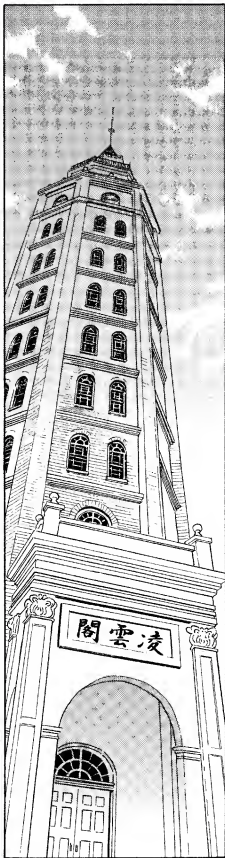
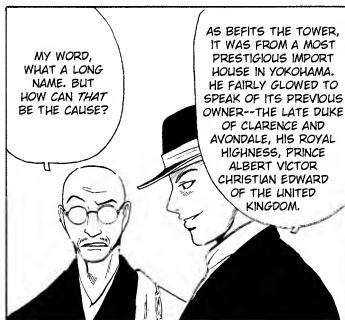
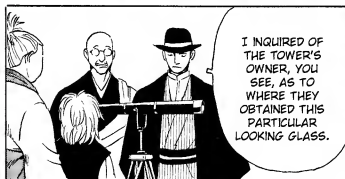
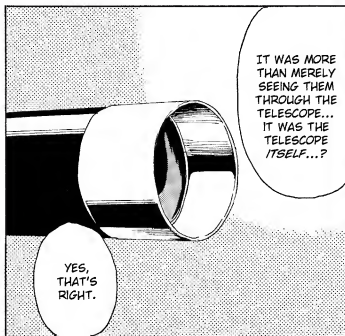


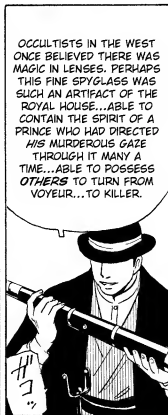
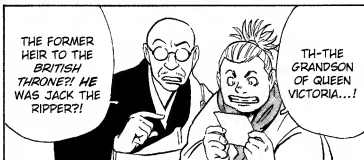


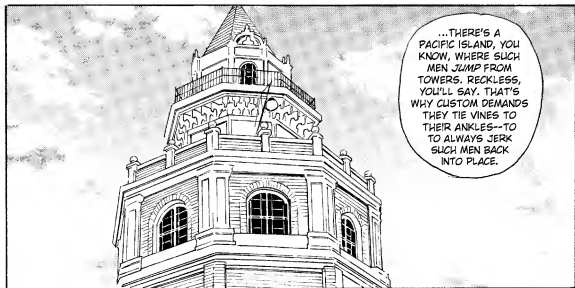
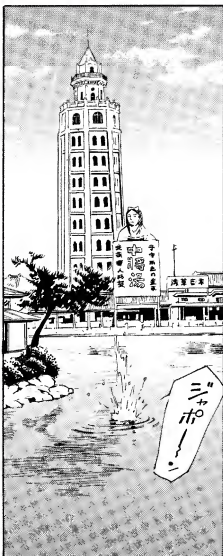
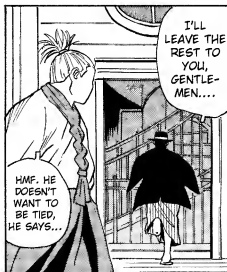


I BELIEVE IN ENGLAND YOU ONCE BOASTED IN A LETTER THAT YOU FRIED AND ATE THE KIDNEY OF A VICTIM.









the KUROSAgi corpse delivery service

# 黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

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designer **HEIDI WHITCOMB**

editorial assistant **RACHEL MILLER**

art director **LIA RIBACCHI**

publisher **MIKE RICHARDSON**

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English-language version

produced by Dark Horse Comics

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THE KUROSAgi CORPSE DELIVERY SERVICE VOL. 6

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# DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON *KUROSAGI* VOL. 6 BY TOSHIFUMI YOSHIDA

*introduction and additional comments by the editor*

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of *Kurosagi*, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader not constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used for their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred to in the Roman alphabet as *hanzi*, but which

the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first—although the Japanese did also invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

Note that whereas of course both "*kanji*" and "*hanzi*" are themselves examples of writing foreign words in Roman letters, "*kanji*" gives English-speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "*hanzi*" does not—in Mandarin Chinese it sounds something like *n-tsu**h*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the *Pinyin* system, was developed by native Mandarin speakers. In fact Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English-speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of the many other languages spelled with the Roman alphabet.

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (this is, of course, putting aside the fact the sounds of both languages experienced change over time). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these great differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyōgana*, where individual kanji were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names; companies and individuals often try to choose hanzi for this purpose that have an auspicious, or at least not insulting meaning. As you will also observe in *Kurosagi* and elsewhere,

the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance that not only Chinese, but Indian culture had on Japan at this time in history—particularly, through Buddhism. Just as in Western history at this time, religious communities in Asia were associated with learning, as priests and monks were more likely to be literate than other groups in society. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them—which are now known simply as *kana*. The improvement in efficiency was dramatic: a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji they were based on, the new kana had *only* a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while



there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for “n,” no separate kana for consonants (the middle “n” in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with “k,” depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with “s” sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 6 below.

Katakana are almost always the kind that get used for manga sound FX, but on occasion (often when the sound is one associated with a person’s body) hiragana are used instead. In *Kurosagi* Vol. 6 you can see an example on 165.1, with the WAAAA cry of the crowd, which in hiragana style is written わあああ. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like ワアアア. A different usage of hiragana as FX is seen in 207.1’s ぬっ, NU which as an example of *gitaigo* (see below) is the figurative “sound” of menace.

To see how to use this glossary, take an example from page 208: “208.4 FX: GATAN—sound of a coffin lid coming off.” 208.4 means the FX is the one on page 208, in panel 4. GATAN is the sound these kana—ガタン—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra

number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you’re reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, many of the FX in *Kurosagi* (and manga in general) read left-to-right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left-to-right. In other words, Japanese doesn’t simply read “the other way” from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX “sound” short, and others “sound” long. Manga represent this in different ways. One of many instances of “short sounds” in *Kurosagi* Vol. 6 is to be found in the example from 207.1 given above: NU. Note the small っ mark it has at the end—notice again that this is the hiragana “tsu,” and you will far more often see it in its katakana form, ツ. Both forms ordinarily represent the sound “tsu,” but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that’s why the sound is written as NU and not NUTSU—you don’t “pronounce” the TSU in such cases. Note the small “tsu” has another occasional use *inside*, rather than at the end, of a particular FX, where it indicates a doubling of the consonant sound that follows it.

There are three different ways you may see “long sounds” (where a vowel sound is extended) written out as FX. One is with an ellipsis, as in 20.4’s BURORORO. Another is with an extended line, as in 187.3’s GABIIIN. Still another is by simply repeating a vowel several times, as in 146.4’s GOOO. You will note that 137.4’s GAAAA has a “tsu” at its end, suggesting an elongated sound that’s suddenly cut off; the methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising; but every culture “hears” sounds differently. Note that manga FX do not even necessarily represent literal sounds; for example the previously mentioned 187.3 FX: GABIIIN, which represents the figurative “sound” of being shocked or aghast. Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: “A” as *ah*, “I” as *eee*, “U” as *ooh*, “E” as *eh*, and “O” as *oh*.

## 2

This may be the first volume of *The Kurosagi Corpse Delivery Service* in which a common theme does not link the chapter titles (of course, it’s also the first one with “side stories,” or *gaiden* as they’re known in Japan—stories outside the regular continuity). The translator, despite extensive searching, was unable to find a song title link to 1st and 2nd Delivery; 3rd Delivery, however, matches a song by the early-70s Japanese band Carol (whose lead singer Eikichi Yazawa later had a very successful solo career), whereas 4th Delivery matches a song by the folk combo Akai Tori (“Red Bird”) and 5th Delivery, a song by The Boom ([www.five-d.co.jp/boom/](http://www.five-d.co.jp/boom/)). 6th Delivery’s title is shared with that of a relatively obscure 1956 Yukio Mishima short story (in the original Japanese, *Nagasugita Haru*), described by Gwenn Boardman Petersen in *The Moon in the Water* as the story of a couple’s “adventures” during a long engagement.

## 7.2

**FX/balloon: PIRORI**—PSP beeping

## 7.5

Junichiro Koizumi—who was in his final months as Prime Minister when this story first ran in July of 2006—had proposed the privatization of the Postal Service, a measure that became fully implemented as of April of 2007 when it became the Japan Post Company. This story touches on actual issues that arose in the lead-up to the privatization. Ramming home the gag with a mallet, the mailman appearing later in the

story is named “Juntaro Koizumi,” and his dog itself is named “Junichiro.”

- 8.1 It may seem hard to believe that any country has a lower voter turnout than the United States (my sister saw a T-shirt of President Bush grinning and flashing a peace sign, saying “Bet you wish you’d voted, hippie”), but apparently Japan has achieved this dubious distinction. *The Wide* is a variety talk show hosted by Hitoshi Kusano on Nippon TV.
- 8.4 Side mirrors on cars in America traditionally bear the disclaimer that “objects in mirror are closer than they appear,” but look closely and you’ll note (as is often the case on cars intended for the Japanese domestic market) these mirrors are halfway down the front of the car instead, allowing for objects glimpsed to be seen at their actual distance. Pan Am, however, stopped flying to Japan in 1985 (not long before the once-great airline itself became defunct in 1991), so this is definitely based on an old photo. To be fair, Carlos Ezquerro did the same thing in *A Man Called Kev*.
- 9.1 **FX: BATA DOTA**—the sound of Numata chasing Yata around the room
- 12.4 This, as far as I’ve noticed, is the first time *Kurosagi* has broken the fourth wall—although, as you will see, it’s also the first of several firsts that appear in this volume.
- 14.3 **FX/balloon: GUN**—tugging Yata’s arm to make it point
- 15.2 **FX/balloon: YURA YURA**—pendulum starting to swing slowly
- 15.4 **FX/balloon: ZA ZA ZA**—running off sound
- 18.4 **FX/balloon: DO DO DO**—running dog sound
- 18.5 **FX/balloon: NU**—sound of a dog pushing by
- 18.6 **FX/balloon: WAN WAN WAN WAAAN**—dog barking
- 19.1 **FX: PIKU**—twitch
- 19.3 The Japan Post Company does in fact have a shipping service called YouPack—the “you” is written in hiragana, whereas the “pack” is in katakana. But in this story, it’s *YuuPack*, where “pack” is spelled the same, but the first part is written with the kanji for “ghost,” pronounced Yuu (the same one as in the manga *Yu Yu Hakusho*, although the English transliteration of that title uses only one “u”). Note that above the front bumper of the van in 20.1, you can see the logo of the real YouPack service.
- 20.3 **FX: BAN**—slamming car door sound
- 20.4 **FX: BURORORO**—car engine sound
- 22.5 The original joke in Japanese worked like this: Juntaro spoke of the “rules and regulations”—*yuubin yakkan*—but *yakkan* is what they used to call a “ten-dollar word” (currently 1,134.56 yen, and falling) so Kuro mistakes it for *yuubin yakan*—*yakan* being a metal kettle, like the one always being employed in *Ranma 1/2*.

And Toshi translated that, too, so he should know.

**23.1 FX/balloon: KOTO**—putting tea cup down

**23.4 FX/balloon: KUWAA**—dog yawning

**25.1** There's nothing particularly outlandish about the idea; among other things, the Japanese Post Office used to be one of the largest savings banks in the world, as its conservative image led millions to entrust their money to it. These assets are now in the privatized Japan Post Bank.

**26.1 FX/balloon: ZAPU**—pulling wet washcloth out of the water

**26.3** Notice Kereellis is wearing a towel to cool his little felt head. In the original Japanese, he joked that Numata had turned out to be an *ichi nichi shochoo*, a "one-day director," a common Japanese publicity stunt where a celebrity will be named a (honorary) police chief or fire marshal for a day.

**26.4 FX: BASHA BASHA**—running in water sound

**26.5 FX: PITA**—stopping sound

**29.1 FX: DON**—putting body down

**29.2** This, of course, is a reference to the infamous scene in Vol. 1 of Eiji Otsuka's *MPD-Psycho*, and the first indication (later reinforced by the flashback at the beginning of this volume's "4th Delivery") that the Sasayama in each manga is the same person—although how the hapless, full-haired, four-limbed Sasayama of *MPD-Psycho* became

the worldly bald peg leg of *Kurosagi* must be a story in of itself. Or maybe it isn't the first—I missed the reference in vol. 4's 180.1. For your convenience, Dark Horse also publishes *MPD-Psycho*, so we'll see how things unravel. My guess is, with a great deal of blood.

**30.4 FX: PATAN**—closing lid

**31.1 FX: MOMI MOMI**—hands squeezing together in anticipation of getting paid

**31.5 FX: PI**—hanging up

**31.6 FX: BA**—handing over money

**34.2 FX: SU**—putting hand on body

**35.5 FX/balloon: PIKU**—twitch

**35.6 FX/balloon: VWOOO**—growling

**36.1 FX/balloon: WAN WAN WAN**—barking

**37.3 FX: BISHI**—pulling rope taut between hands

**37.6 FX/balloons: WAN WAN WAN WAWAN WAN**—barking

**39.1 FX/balloon: KUWOON**—whimpering sound

**39.3 FX/balloon: WAN WAN WAN**—barking

**39.4 FX/balloons: WAN WAN WAN**—barking

**39.5 FX/balloon: WAN**—bark

**39.6 FX/balloons: HA HA HA**—dog panting

**45.2.1 FX/balloon: GO**—heads hitting each other

**45.2.2 FX/balloon: GURI**—rubbing face in maggots

- 45.5 **FX/balloon: SHUBO**—sound of lighter being lit
- 46.2 **FX/balloon: KON KON**—knock knock
- 46.4 **FX/balloon: ZA**—footstep
- 46.5 **FX/balloon: KACHIRI**—unlocking door
- 47.1 **FX: DOGASHA**—door being kicked in
- 47.2 **FX: KARAN KACHA PAKI**—clinking and breaking glass sounds
- 48.3 **FX/balloon: PI**—starting to rip tape off
- 48.4 **FX/balloon: BIII**—sound of tape being ripped off
- 49.1 **FX/balloon: KASA**—sound of cardboard being moved
- 49.2 **FX/balloons: GASA GASA GOSO**—sound of a box being opened
- 49.3 **FX: BARI BARI BARI**—sound of ripping cardboard
- 50.3 **FX/balloon: POTATA**—blood droplets on floor
- 50.4 **FX/balloon; UNI KUNYA UNI**—sound of maggots squirming in the blood
- 51.1 **FX/balloon: DORORI**—blood oozing out of nose and mouth
- 52-53.1 **FX/balloons: KA KOTSU KO**—footsteps
- 52-53.4 **FX/balloon: KA**—footstep
- 54.2 **FX/balloon: HARA**—piece of paper falling from hand
- 54.3 **FX/balloon: PASA**—paper landing on corpse
- 55.1 **FX/balloon: DOSARI**—body dropping onto corpse
- 56.5 **FX/balloon: SA**—flipping the notice over
- 57.1 For those playing the home version of our game, note the Kadokawa reference.
- 57.3 **FX: FWAN FWAN FWAN**—police sirens
- 59.4 In the original Japanese, Karatsu also refers to her power to make the dead speak as being that of *kuchiyose*—literally, “to call forth a mouth.”
- 63.2 **FX/balloon: JARA**—rattling keys
- 63.3 **FX/balloon: GACHA**—door opening
- 63.4 **FX: VUVUVU VUVUVU**—buzzing flies
- 66.4 **FX/balloon: BURORORO**—car engine sound
- 67.3 **FX/balloon: BAN**—closing car door
- 67.4 **FX/balloon: PAPAA**—car horn
- 67.5 **FX/balloon: KI**—braking sound
- 69.4 *Shirosagi* means “White Heron,” just as *Kurosagi* means “Black Heron, and although some of the early publicity materials for Vol. 6 used “White Heron,” the editor eventually decided to give the Japanese rather than the translation in the book itself, so that it’s rendered in a consistent manner with *Kurosagi*. Note that just like *Kurosagi*, *Shirosagi* leaves the “corpse” out of the name painted on their van (as seen on 67.6); just as *Kurosagi*’s vehicle says “Kurosagi Delivery

Service," Shirosagi's vehicle says only "Shirosagi Cleaning Service." *Unlike* Kurosagi, however, they do include the "Corpse" on their business card itself—perhaps because theirs is a legitimately recognized sort of business, although, as noted later in the story, a still unusual one in Japan. Besides "Ichiro Suzuki"'s patently phony name, the neighborhood of "Nantokamachi" they're supposedly based in is a homophone in Japanese for "some town or other."

- 72.3 FX/balloon: KORON**—ice clinking in glass
- 72.4 FX: MOGU MOGU**—chewing noodles
- 73.3** If you look closely (and it is the editor's job to do so), you can notice what appears to be two eyeballs among the bloody mash on the wall. No wonder Yata paused in mid-noodle.
- 73.4** The sound effect of Yata vomiting is lifted directly from Garth Ennis and Steve Dillon's run on *The Punisher*. You know that saying, "death with dignity." Well, Ennis and Dillon are masters of death with *indignity*; people tend to perish with goofy expressions in their work: bug-eyed, cross-eyed, or—an apparent favorite—with their lower jaw shot away, which somehow almost always seems to engender a look of confusion and disbelief on the remainder of the face, not to mention humorous attempts to get a few last comprehensible words out. Now, it may seem rather callous to laugh at

such portrayals, but of course, the larger truth to remember is that you shouldn't put people in that position by killing them in the first place.

- 75.4 FX: BA**—moving face up close
- 78.1 FX/balloon: KARA**—opening sliding window
- 80.4** These aren't sutras *per se* (actual sutras being hundreds or thousands of characters long), but rather excerpts from a sutra, written as a lucky charm, something like a single Bible verse.
- 82.4** The word for "ceiling" in Japanese is *tenjo*, so Makino is being her usual supportive self by taking the first character in *tenjo*, and substituting *jo* for *ko*, a typical ending for girls' names in Japan.
- 82.5 FX/balloon: BATAAN**—slamming door
- 83.3 FX: DOKA DOKA**—stomping off
- 83.4 FX/balloon: YURA YURA**—sound of the pendulum swinging
- 84.5 FX: GU**—grasping shoulders
- 86.5** Sasaki is possibly making up the phrase *Tanin-mitsunyu-shojo*, although the Edogawa Rampo reference is to an actual story (it was the pen name of Taro Hirai; he chose it as a tribute to *Edgar Allen Poe*, spelling it with a string of kanji that sounded like Poe's name). Rampo's stories of mystery and the macabre have remained an enduring influence on Japanese pop culture; "The Attic-Stroller," first published in 1925, is being re-printed in English

- (under the name "The Stalker in the Attic") as part of the forthcoming *The Edogawa Rampo Reader* from Kurodahan Press, which deserves to be bought just for the awesome cover photo of the old man himself, brandishing a gat. Check it out at <http://www.kurodahan.com/e/catalog/titles/j0020.html>.
- 89.3 FX: HYUN HYUN HYUN HYUN**—sound of pendulum swinging
- 89.6 FX/balloons: GON GOTO**—sound of tapping at ceiling with a bat
- 90.1.1 FX: BAKAN**—ceiling tile falling off
- 90.1.2 FX/balloon: BURAAN**—sound of body dangling
- 91.4 FX/balloon: GATA**—sound of a Karatsu climbing up closet
- 91.5 FX/balloon: KATAN**—sound of a wooden tile being moved
- 99.2** Actor and director Werner Herzog (after seeing his turn in *Julien Donkey-Boy*, I wished for him to play the live-action Gendo: "I want you to be a vinnah, not a quittah!") made the story of Kaspar Hauser into a 1974 film with the irresistible title *Jeder für sich und Gott gegen alle* (*Every Man for Himself and God Against All*).
- 100.1 FX: SU**—placing hand on shoulder
- 100.5 FX: KATA KATA KATA KATA**—small rattling sound
- 101.1 FX: GATA GATA GATA GATAN**—body really shaking
- 101.2 FX: BAN BATAN**—feet banging on table
- 101.3 FX: GUGUGU**—chin lifting upward as head arches back
- 102.1 FX: BA**—taking hand away
- 102.2 FX: KAKUN**—head relaxing
- 105.4 FX: PASA**—sound of hair falling/body being placed into chair
- 106.3 FX: SA**—hiding behind Sasayama
- 107.2** As is more typical in Japanese society, the characters in *Kurosagi* are usually addressed, and address each other, by their last names—but just as a reminder, the full names of the members of The Kurosagi Corpse Delivery Service are Kuro Karatsu, Ao (short for Aosagi) Sasaki, Makoto Numata, Keiko Makino, and Yuji Yata.
- 108.2 FX/balloon: SA**—putting hand on corpse
- 108.4 FX: KATA GTA GATA PIKU**—shaking and twitching
- 110.2 FX/balloon: KOKU**—nod
- 110.4 FX/balloon: KU**—hand twitching
- 110.5 FX: FURU FURU**—hand quivering
- 110.6 FX/balloon: TO**—finger pointing to chest
- 111.1 FX: SUKU**—standing up
- 112.4** EMDR, strange as it may appear, is a real and reasonably well-studied (though not on corpses) therapy technique, first developed in 1987 by an American psychologist named Francine Shapiro. The efficacy of EMDR has been demonstrated; however, the theory behind why it works (as explained by Dr. Kayama) is somewhat more speculative, but itself may suggest



some very intriguing insights into cognitive science. The official website of the EMDR Institute is at <http://www.emdr.com/index.htm>.

**113.2 FX/balloon: KOKU**—nod

**113.4 FX: KATA KATA KATA**—body beginning to shake

**113.5 FX: GAKU GATAN GATAN**—body really shaking violently

**113.6 FX: KATA GATA GAKUN KATA**—body shaking

**114.1 FX: GAKU GATA GATA**—shaking

**114.2 FX/balloon: BA**—eyes snapping open

**114.4 FX: SUU**—finger moving slowly

**114.5 FX: GATA KATA GATA**—shaking

**114.6 FX: KAKU GATA KAKU**—shaking a little less

**115.2 FX: KATA KATA KATA**—small shakes

**116.5 FX/balloon: GACHA**—door unlocking

**117.1 FX/balloon: KIIII**—door closing slowly

**117.2 FX/balloon: KI**—creaking to a stop

**117.3.1 FX/balloon: BAN**—door slamming shut

**117.3.2 FX/balloon: GACHA**—door locking

**118.1 FX/balloon: SU**—taking out syringe

**118.2.1 FX: DOTA BATA**—sound of struggling feet

**118.2.2 FX/balloon: PASA**—cap falling onto floor

**118.3 FX: GA**—grabbing head

**118.4 FX: PU**—sound of needle piercing skin

**118.7 FX/balloon: DOSA**—body hitting floor

**121.2 FX/balloon: PASA**—putting down photo

**124.2 FX/balloon: SU**—picking up photo

**128.2** In this flashback, you see Sasayama much as he appears in the manga *MPD-Psycho*, although if, as he says, this was his first case, it presumably takes place before the events of *MPD*.

**130.1 FX: PAAAAAN**—echoing gunshot

**135.3** In a Japanese cremation, unlike a typical American one, the remaining fragments of bone are not ground up after the burning of the body; rather, there is a ritual, usually performed by the family of the deceased, of using chopsticks to pick up the fragments and place them in the burial urn. The translator notes this is why it's considered uncouth to ever pass someone food using your chopsticks; he once got bawled out by his grandmother for doing it at the dinner table.

**136.2.1 FX/balloon: BURORORO**—car engine sound

**136.2.2 FX/balloon: KI**—car braking

**136.3.1 FX/balloon: KO**—footstep

**136.3.2 FX/balloon: GO**—heavier sounding footstep. The translator notes that since both "GO" and the previous "KO" seem to belong to Zuhaku (the rattling "KARA")

below is the as-yet unnamed girl's sandal), and since "GO" suggests a heavier sound to him than "KO," he wonders whether there's a subtle suggestion here of a prosthetic foot, or some other element to explain the uneven tread—although it may also simply be a variation.

**136.3.3 FX/balloon: KARA**—sound of a wooden sandal

**137.1 FX/balloon: CHIRA**—sound of the girl peering up at the sensor

**137.3 FX/balloon: PA**—door sensor reacting

**137.4 FX/balloon: GAAAA**—sound of sliding door opening

**137.5 FX/balloons: KATSUUN KATSUUN**—echoing footsteps

**137.6 FX/balloon: KACHA**—door opening

**137.7 FX/balloon: GARARA**—sound of the body being slid out

**138.2 FX/balloon: SU**—putting hand out

**140.4 FX/balloon: PATAN**—closing coffin

**141.1 FX/balloon: WIILL**—motorized cart sound

**141.2 FX/balloon: GOTON**—sound of coffin being moved into crematory

**141.3 FX/balloon: KACHI**—click of a switch

**141.4 FX/balloon: WIILL**—sound of fireproof door closing

**141.5 FX: GAKOOON**—sound of door shutting tight

**142.3 FX: KWOOOO**—sound of flames beyond the doors

**143.1 FX/balloon: SHIBO**—lighter igniting

**143.3 FX/balloon: TOTO**—tapping ashes

**144.3 FX/balloon: GUSHI**—stubbing out cigarette

**144.4 FX: PORI**—scratching head

**144.5 FX: DOKO**—sound of banging on metal doors

**144.6 FX: GAN DOKON GON**—more banging

**144.7 FX: DOKON GAN GON**—more banging

**145.1 FX: DOKON DON GON**—banging sounds

**146.2 FX/balloon: GACHA**—hitting button

**146.3 FX/balloons: VIII VIII VIII**—alarm sounds

**146.4 FX: GOOO**—sound of flames coming out

**148.2 FX/balloon: GIRO**—glare

**148.5 FX/balloon: JYU**—sound of skin sizzling

**149.3 FX/balloon: GA**—grabbing throat sound

**152.3 FX/balloon: BA**—sprinklers coming on

**153.1 FX: ZAAAA**—sound of falling water

**153.2.1 FX/balloon: GARAN**—sound of skull hitting floor

**153.2.2 FX/balloon: KARAN**—sound of bones hitting floor

- 155.1** Here we have another first for *Kurosagi*—a side story. I talked to fellow editors Philip Simon and Rob Simpson about what the American comics equivalent of the concept “side story” was, and I wasn’t sure there was an exact one. *Solo*, *stand-alone*, *flashback*, *one-shot*, or even *imaginary story* all touch on it, but don’t quite meet the mark. Basically, in manga, a side story, or *gaiden*, is a story that is outside the continuity of the main or ongoing storyline, yet evidently connected to it, although it is often left to the reader to figure out exactly how the connection works. It could focus on minor characters, entirely new characters, or even the main characters in a different context. From an LDS point of view, for example, 3 Nephi is a New Testament *gaiden*.
- 156.1** The Junikai, an icon of the Meiji period, survived it only by eleven years; it was destroyed by the Great Kanto Earthquake of September 1, 1923, which left nearly two million homeless and 100,000 dead in the Tokyo era (and thus Tokyo has been destroyed twice within living memory: once by the earthquake, and again by the firebombing raids of 1945).
- 157.6** **FX: SU**—opening sliding door
- 158.2** **FX: BA**—opening up newspaper
- 159.1** As anyone who saw *Evangelion* knows, Japan has the custom where young men occasionally take their wife’s name upon marriage (often, because the wife has no male siblings, and the bride’s father wishes the family name to be carried on through this “adopted” son-in-law). As will be seen in this story, this is what happened eventually to Kunio Matsuoka, who later married into the Yanagita family. Faithful *Kurosagi* readers will also realize this is the same “Kunio Yanagita” whose account of the legend of Dendera Field was central to Vol. 1’s 2nd Delivery, “Lonely People.” Eiji Otsuka is clearly a fan, so much so that he drafts Matsuoka and Katai Tayama (below) into this Holmes-and-Watson role.
- 159.2** **FX: BASA**—closing paper. Katai Tayama would write his most famous story only a few years after the “events” of this manga; 1907’s *Futon* (available in English in the 1981 edition *The Quilt and Other Stories* from the University of Tokyo and the Columbia University Press. The title was rendered as “The Quilt,” apparently because in 1981, *futon* was not yet accepted as a loan-word in English. Even two years later in *Valley Girl*, Michelle Meyrink would tell Nicolas Cage, “It’s like, *sushi*, don’t you know?”). Phyllis Lyons, writing in *Monumenta Nipponica*, says of Tayama that “the sheer ‘honesty’ of his depictions of the dumb, animal misery lodged in the breasts of ordinary men, and thinking men as well, struck a responsive chord in his fellow writers and readers of the day, and gave Katai the professional reputation that had long eluded him.”
- 159.3** **FX: DOSA**—dropping a thick record book

- 162.1 FX/balloon: JARA**—sound of rosary beads moving. We see here the third version of Sasayama in just this volume alone, although presumably this is an ancestor. Despite being in some ways the most worldly and grounded of *Kurosagi's* main cast, Otsuka delights in suggesting odd things about Sasayama, including his near look-alike cousin in Vol. 4.
- 162.2 FX: BORI BORI**—scratching sound
- 163.1.1 FX/balloons: PIII PIII**—police whistles
- 163.1.2 FX/balloon: PIII**—police whistle
- 163.3 FX: BA**—sound of the man running by
- 163.5 FX: DA**—running off sound
- 163.6 FX: TATATA**—running along wall sound
- 164.1** In the unlikely event you don't read *Blade of the Immortal*, a word about the symbols Yaichi bears on his vest: they are the *manji*, the same counterclockwise version of the swastika borne by *Blade's* eponymous hero, and an ancient symbol of good fortune in Buddhism. It is the clockwise version that the Nazi party made infamous, but as Kenneth Hite points out in *GURPS: Weird War II* (a 144-page, well-researched source-book that should be your one-stop shop for everything strange but semi-plausible about the occult, espionage, and mad science aspects of the Second World War) the idea that swastikas going one direction are associated with good, and the other, with evil, is a myth—ones going both ways have been used by various human cultures (including the Greeks and the Navajo). Of course, before you now go bearing one proudly through town, armed with your fresh *Dissecta Membra* knowledge, don't forget a little common sense is always called for.
- 164.3 FX: GO**—foot to the face sound
- 164.4 FX: DOSA**—sound of man falling down
- 165.1 FX: WAAAA**—impressed crowd noise
- 165.5 FX/balloon: TSUUU**—sound of blood running down arm
- 167.2 FX: BASHA**—sound of a camera flash
- 168.1 FX/balloon: BASHA**—camera flash
- 170.1** This was an famed academic debate, although in RL, as the kids say these days, Professor Tsuboi (1868-1913) had it with Yoshikiyo Koganei (1858-1944), a professor of anatomy at the medical school of Tokyo Imperial University, and the argument was not over some urchin's powers, but as to the ethnic identity of Japan's stone-age people. Actually, there were other differences as well, but, unusually for *Dissecta Membra*, we're not going to get into it.
- 170.2 FX: PERO PERO**—licking wound
- 171.4 FX: PEKORI**—bowing sound
- 174.1** Hmm—perhaps Shinhue really is a revived Egyptian mummy,

and not just a burn victim who happens to be an expert on ancient Egyptian burial practices.

174.3 **FX: GOTO**—coffin being moved

174.4 **FX: GAKU GOTO**—coffins being moved

174.5 **FX/balloon: GORORI**—sound of the body rolling over

176.2 **FX/balloon: TON**—hopping over body sound

177.2 For “houses of assignation,” Tayama used the archaic word (it was explained even in the original Japanese) *ageya*, meaning a house you would rent temporarily to arrange a visit by a prostitute. The French used to call these *maisons de passe*; it seems to have been one of the endless dodges (see also p. 183) used in human societies to conceal or skirt the issues of ho’in.

177.4 **FX: BORI BORI**—scratching sound

178.1 **FX/balloon: BORI**—scratching sound

179.3 **FX: HYUUU**—sound of wind

182.2 **FX/balloon: KUI**—moving telescope

187.1 **FX: SU**—taking out photo from an envelope

187.3 **FX: GABIIN**—shocked / aghast sound

188.4 **FX: GARI**—scratching head

189.1 Another unusual example of fourth-wall breaking in *Kurosagi* Vol. 6; usually, characters don’t deign to notice the sound FX.

189.6 **FX: GATA**—getting up out of chair

190.3 **FX/balloon: KACHA**—sound of clinking silverware

191.3 **FX: CHIRA**—peering over sound

192.2 **FX: KATA**—a plate being put down. The maid used the old-fashioned *chozume* for sausage, which means literally “stuffed intestine”—although, of course, that is traditionally how sausages are made.

192.4 The paper Tamiya has been reading from appears to be a copy of Vol. 1 of *Famous Crimes: Past and Present*, an illustrated broadsheet released in 1903—hence suggesting a possible date for the events of this chapter of the manga, as it is the latest datable event mentioned within the story itself. *Famous Crimes* was edited by Harry Furniss, who is said to have also done illustrations for the famous Victorian magazine *Puck* (whose Meiji-era Japanese imitator *Tokyo Puck* was featured in Frederik Schodt’s indispensable history *Manga! Manga!*). Vol. 1 of *Famous Crimes*, a special on Jack the Ripper, was reprinted in a facsimile edition in 1999 by Dave Froggatt (all four volumes of the series were more recently reprinted by Thomas Schachner), and it’s quite possible that Eiji Otsuka, an author himself known for his interest in serial killers, laid ink- (if not blood) stained hands on a copy. As for Furniss, a final otaku irony is that he is said to have later emigrated to America and worked on pioneering animated films for Thomas Edison. “What’d you say that was called again, fella? *Gothic Lolita*? I don’t know about all them petticoats,

Limey—they're wearin' bloomers in America these days."

- 193.1 **FX/balloon: HAGU**—biting into sausage
- 193.2 **FX: MOGU MOGU**—chewing sounds
- 193.3 **FX: GA GA GA**—munching sound
- 193.4 **FX/balloons: MOGU MOGU**—chewing sounds
- 193.5.1 **FX/balloons: MUSHA MUSHA**—eating sounds
- 193.5.2 **FX/balloons: BAKU AKU**—more eating sounds
- 194.2 **Flashback FX: KUI**—moving telescope sound from 182.2
- 194.5 **FX: GUU GUU**—snoring
- 196.3 **FX: BA**—Yaichi's eyes snapping open
- 196.5 **FX: GATA**—getting up from chair
- 197.1 **FX: BAN**—door banging open
- 197.5 The practice of students in Tokyo working as houseboys for local families in exchange for room and board was known as *shosei*, and was common during the Meiji and Taisho eras. It is also, of course, a practice seen among the contemporaneous protagonists ("contemporaneous protagonists" is battling it out with *Monumenta Nipponica* for the most pretentious phrase this volume—there's still time to vote) of Stonebridge Press's (Jamie WHASSUP) much-recommended *The Four Immigrants Manga: A Japanese Experience in San Francisco, 1904-1924*. Translated by Frederik Schodt (perhaps the only person *capable* of translating

Shirow's *Ghost in the Shell*—good thing he does it), *The Four Immigrants Manga* was originally a sort of 1930s doujinshi that circulated only among creator Yoshitaka "Henry" Kiyama and his friends, giving an account of the ups and downs of Japanese immigrant life in early-20th century America. Japanese houseboys were considered a status symbol in many prosperous white American households, although one of the eponymous *Four Immigrants* does note to himself (while peeling potatoes) that even though he's educated, he's making more money as a houseboy in America than he could expect in a white-collar job back in Japan.

- 198.2 **FX: PIKU PIGU**—eyes twitching in anger
- 198.4 **FX: BA**—jumping sound
- 198.5 **FX/balloon: PASHI**—foot stopping arm
- 199.1 **FX: DOKA**—kicking sound
- 199.2 **FX: DON GATAN**—sound of falling on the floor then falling over
- 199.3 **FX: NU**—sound of the killer standing
- 199.4 **FX: HYUN HYUN**—sound of the knife swishing through the air
- 200.1 **FX/balloon: PASHI**—blocking sound
- 200.3 **FX/balloon: SUTA**—landing on windowsill
- 200.4 **FX/balloon: BA**—jumping sound
- 200.5 **FX/balloon: ZA**—landing sound
- 201.1 **FX/balloon: TO**—landing on ledge sound

- 201.3 FX: HYUTOTO**—jumping and running down side of house
- 201.4 FX/balloon: ZA**—landing sound
- 202.4 FX: HYUWOOO**—sound of an incoming lunge
- 202.5.1 FX/balloon: BACHIN**—sound of jaws snapping
- 202.5.2 FX/balloon: KUWA**—sound of jaws opening wide
- 202.6 FX/balloon: ZA**—footsteps running into alley
- 203.1.1 FX/balloon: ZA**—footstep
- 203.1.2 FX/balloon: GARARAN**—sound of a bucket being kicked over
- 203.5.1 FX/balloon: BA**—sound of killer quickly turning around
- 203.5.2 FX/balloon: BASHAN**—sound of door being shut (wooden door with windows that rattle a bit)
- 203.6 FX/balloon: TO**—landing sound
- 204.2 FX: GARA GARARA**—sound of wooden wheels on a rickshaw rolling
- 204.4 FX: TO**—landing sound
- 204.5 FX/balloon: GARA**—sound of door being slid open
- 205.2 FX/balloon: KO**—knocking on brick
- 206.1 FX: DOSA**—sound of the young man falling down
- 206.4 FX: PIIII**—whistling sound
- 207.1 FX: NU**—spirit coming through wall
- 207.2** The *Misaki* are said to be spirits that manifest as a precursor to a god or other higher spiritual power entering the human world. They

often take the form of a fox or *yatagarasu*, a kind of crow or raven, which are themselves the totemic forms of certain Japanese gods.

- 208.2.1 FX/balloons: GATA KATA**—sound of rattling coming from the coffin
- 208.2.2 FX/balloon: KATA**—sound of rattling coming from the coffin
- 208.2.3 FX/balloons: GATA KATA**—sound of rattling coming from the coffin
- 208.4 FX/balloon: GATAN**—sound of a coffin lid coming off
- 209.3 FX: GATA GATAN**—sound of more coffins opening
- 213.1** Though Prince Albert Victor (the genital piercing of fame is sometimes said to be named for him, although more often for his grandfather, Victoria's Prince Consort) has been associated with the Jack the Ripper murders in folklore since the 1960s, and perhaps most famously in comics through Alan Moore and Eddie Campbell's *From Hell*, the idea is long on theories and short on evidence. Albert Victor, a.k.a., "Prince Eddy" died in 1892, so any guest appearance he might make in this story would have to be as a spirit. Interestingly, however, he apparently *did* visit Meiji Japan during his naval service in 1881. In his *The Japanese Tattoo and Britain During the Meiji Period* (Cambridge University Library) Noboru Koyama suggests that Prince Eddy (as well as other noble Royal Navy officers, including the future King George V) received traditional tattoos there; Admiral Lord Charles Beresford wrote of



"the astonishment of Japanese officials and nobles" at this, for "in Japan none save the common people is tattooed."

**213.4 FX/balloon: GAKO**—taking telescope off of the stand

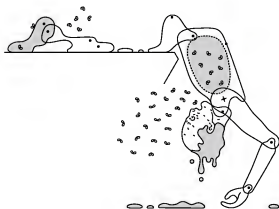
**213.6 FX: BYUN**—throwing sound

**214.1 FX/balloon: JAPOOON**—splash

**214.3** Ryudoken is a famous French restaurant in the Roppongi district of Tokyo, over a century old. It played an important part in the cultural life of prewar Japan, being known as the literary canteen of the so-called "naturalist" novelists, including Doppo Kunikida (whose *River Mist and Other Stories* is available in English from Kodansha) Toson Shimazaki (his groundbreaking *Broken Commandment* is translated by the University of Tokyo Press), as well as Kunio Yanaigata and Katai Tayama themselves. Ryudoken also gained political notoriety as the meeting place of the radical Kodoha faction of the Imperial Japanese Army, a clique led by junior officers that advocated a return to the traditional values of pre-Westernized Japan, purged

of foreign ideas. Their famous attempted coup of February 26–29, 1936 (still known as the *Ni-Niroku jiken*, or "2/26 Incident" in Japan) failed, but in retrospect, Kodoha's decision to make a French restaurant the hangout of their cause seems to suggest a certain lack of ideological rigor. You can still hatch plots of your own at Ryukoden, located at 1-14-3 Nishi-Azabu, Minato-ku, Tokyo 106-0031, tel 03-3408-5839. Reservations recommended.

**214.5** The custom Tayama alludes to here is from Pentecost Island (what are the odds the word "Pentecost" would show up twice in the same manga?), today part of the South Pacific nation of Vanuatu—it is said that this centuries-old practice of "land diving," also known as the Nagol ceremony, is what would later inspired the origins of modern bungee jumping in the late 1970s. The tourism board of Vanuatu describes it in some detail at [www.vanuatutourism.com/vanuatu/cms/en/islands/pentecost\\_maewo.html](http://www.vanuatutourism.com/vanuatu/cms/en/islands/pentecost_maewo.html)



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